

DISCORDER

March 1997

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Oh Susanna

Veda Hille

PUNCTURE

Kokoro Dance

Leora Kornfeld

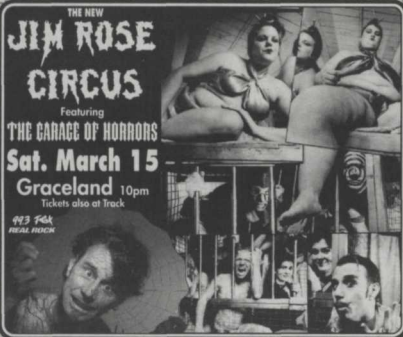
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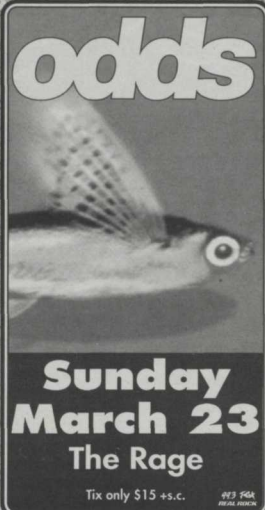
ROCK
Teru
the
Damaja
and
DJ SHADOW
SUNDAY MARCH 30
RICHARD'S ON RICHARDS



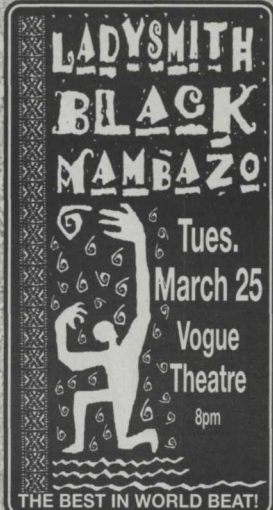
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DISCORDER

MARCH 1997

ISSUE #170

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COVER

HAPPY INTERNATIONAL WOMEN'S DAY,
MARCH 8, FOXES.
ILLUSTRATION BY
CINDY JASWEL



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(FORMER MEMBERS OF
SHE STOLE MY BEER)
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THE GRIFT

SAT. 15th
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MO FUNK COLLECTIVE
WITH GUESTS
MILLENNIUM PROJECT
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MON. 17th
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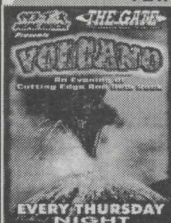
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dear airhead

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We will let our readers discover something new in the jungle of music/magazines unavailable from the local book and magazine stores.

The music magazines that we have are very common here in Norway, we therefore want to see some other "hard-to-find" alternatives for our lenders.

We will be very pleased to receive a sample.

Yours sincerely,

**Olav Nilssen
Stavanger, Norway**

Dear DISORDER:

As a member of CITR, I was disappointed and embarrassed by the opening remarks in the "Between the Lines" column regarding review policy. If readers are not clear on review policy, perhaps it should be clearly and politely stated with each publication. Andrea and Christina's comments seemed unnecessarily selfish and rude. Many people would be happy to be able to write their own column, instead of whining about how people always "waste their precious free time by sending indie/punk rock culture zines." Worst of all was their recommendation that writers and producers of zines send stuff to other local magazines. Instead, I suggest that another DISORDER column be added to cover those zines which are presently

being overlooked. I hope that readers do not associate Andrea and Christina's exclusionary lack of tolerance with the rest of DISORDER and CITR.

Sincerely,
Namiko Kunimoto

February 6, 1997

Dear "Editrix,"

Thank you for giving me the opportunity to interview one of my favourite bands, THE HANSON BROTHERS. It was an extremely worthwhile endeavor. I would, however, like to point out a couple of things that were "edited" to the detriment of the piece. One: the laughter of Robbie Hanson. My mistake, point taken. At this time, I should acknowledge the fact that oftentimes, in my frenzy to produce the paper, I don't always have the time to "consult the writer" when something "falls outside of [my] personal frame of reference." If only life were perfect and time was endless ... I would also like to add a few points myself: if ever any of your readers are interested in submitting material to DISORDER, please feel free to call the office and talk to me about it. Also, for any of you current contributors, if you share concerns with Jason (a first time contributor, and I thank him for doing so), I consider it just as much your job to approach me if you are truly concerned with the finished product of your piece. [ed.]

In response to Chris Eng's letter in the February issue, you are not the "voice for everyone," you can only speak for yourself. Please do not ever presume to speak for me.

Anonymous

Jason Stinson

Okay, one: the laughter of Robbie Hanson. I'm sure you have accurately captured the magic of his laughter in your transcription, as is your job — my job, however, is to ensure readability and to try my best to allot space to material I feel justifies it. I felt that printing a constant string of "ha ha he heh, etc." would be redundant, besides the obvious fact that without being able to relate the intonation and other vocal characteristics, the "ha ha's ..." are no better personified than the use of [laughs].

Two: please excuse my ignorance on the subject of the Vancouver Voodoo. My mistake, point taken. At this time, I should acknowledge the fact that oftentimes, in my frenzy to produce the paper, I don't always have the time to "consult the writer" when something "falls outside of [my] personal frame of reference." If only life were perfect and time was endless ... I would also like to add a few points myself: if ever any of your readers are interested in submitting material to DISORDER, please feel free to call the office and talk to me about it. Also, for any of you current contributors, if you share concerns with Jason (a first time contributor, and I thank him for doing so), I consider it just as much your job to approach me if you are truly concerned with the finished product of your piece. [ed.]

In response to Chris Eng's letter in the February issue, you are not the "voice for everyone," you can only speak for yourself. Please do not ever presume to speak for me.

Anonymous

hey, just a li'l note: due to certain screw-ups, dj noah's column is missing this month: don't worry, he'll be back in april. sorry!



•cowshead chronicles• part two of a few instalments

"girl of my dreams, things are as bad as they seem."

(hayden)

•

jan. 15, 1997 • 3:32 a.m.

dear larry,

i'm really not keeping my end of the deal here. i've tried to keep up but i keep getting bogged down with petty details. keeping track of my life as i have been with the daily entries in my filofax, the visiting of friends i haven't seen in a while; all that and trying to keep my job which i seem to have almost been fired from last week. am i as bad as they say? am i filled with the hatred they say i am? for the patrons? for some of those around me? i can't think of one person i truly hate. can't stand? sure, more than a few of those. see dead? well, maybe, but hate? takes too much energy. i still think of her. of them. larry, i tell you, one day this deadening weight will lift off of me and ... another time perhaps. today wasn't so bad. i bought new drapes for my living room. eaton's was having some sort of white sale which, for some weird reason, included these cotton drapes. strange, though, on the way downtown i ran into a local comic book artist and when he asked where i was going i told him i was off to eaton's and he seemed confused and asked why, and for some strange reason i couldn't tell him. just told him i needed something they had and left it at that. i felt bad for some reason. like i was spending my money foolishly. saw jamie. just so you know. i think i'll go to a movie tomorrow. something dumb.

gth...

•

jan. 19, 1997 • 1:45 p.m.

dear larry,

my father's birthday was last week and i didn't call him. his birthday is the same day as elvis'. remember when we were at gracedland — the second time — and i tried to get her to take my picture dancing on his grave and she wouldn't? i remember the barbeque afterwards at the place on the interstate. the drive from memphis to new orleans ... actually, this has nothing to do with anything. really. i've made the decision to move out of my place. you know i've been here for almost eight years now and that has to be some sort of a record. i'm thinking of moving into a place that's in the middle of skid row, it's true. i said i needed a change and this may just do the trick. what's the worst thing that could happen? selling a lot of shit off. shelving, pots, pans, dishes, clothes, my couch, plus other odds and ends. the girl says she wants some of my stuff, in fact, called her a scavenger. she's a good one, a keeper. hold a candle for me, my friend, but don't ever shed a tear. see ya later.

gth...

Back off BOOGALOO!

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BINGO TRAPPERS: Sierra Nevada [Shriper's finest?].....\$9.87 LP
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WHERE IS NOT WHAT YOU WEAR

Last month I continued with my brief critique of subcultural capitalism and interaction within contemporary capitalism (by way of a reading of essays by Paul Chan and Tom Frank). I would like to proceed with the previous critique's theoretical basis and axis of concern, this time with a focus on certain associated concerns, as a continuation and expanded development of the issues introduced before. These new topics are not in any way less important than the first issues, as they comprise part of the same complex structure; there is no hierarchy of concern. Also, I am explicitly writing with the intention of encouraging the extrapolation of theory into practice. Theory can serve to identify further dimensions of issues of concern, and thus also complications. Sometimes these complications are so theoretically based, however, that they become dislodged from the topics to which they are supposed to relate. But theory can in the end help to approach problems with a more complete sense of appreciation and sensitivity. The difficulty lies in making theory responsible to the issue(s) it is attempting to address. And in doing this, theory must also make sense (in order for it to be useful at all). This is the implicit intention of these articles: to help develop an appropriate theory of everydayness for everydayness — specifically for motivating collective action. Therefore, now as before, there is embedded within this discussion an attempt to articulate such a theory, as it should be placed, in the form of a dialogic practice. For me, this practice takes the form of a provocation: I am hoping to induce debate by arguing from a "strongly held" perspective.

This month I will again examine issues around expression, focusing mostly on representation and "reading" as it applies to popular culture and the formation of a positive notion of individual autonomy. This notion requires a certain conception of the subject that is, in some respect, intertextually formed, and yet has a basis within it for the possible establishment of a perspective of involvement and appreciation that is not totally dislocated by dynamic textual interplay. This implies a subject that emerges, in other words, from within this tension, but that can still act with initiative (this will be addressed more next month). In respect to the theme of this issue of *DISORDER*, I would like to emphasize that there is a gender component to the constellation of issues that I am attempting to examine here, as there usually is for most sets of issues, however diverse. Obviously, issues of gender invariably affect and concern us all. Also, they can significantly act as pressure points for motivating action and introducing dialogue more generally. But within contemporary popular culture there is a severe challenge to the efficacy of such endeavors, limiting the force or leverage that they may have once had; the structurally biased system of relations and priorities organized by capitalism remains a persistent and important factor here. The challenge is an effect of the culture industry, with its influence as a vast and amiable gate-keeping system, interconnected completely and obedient to the varied structures of capitalism. The impact of this influence establishes itself in part through the usual drawback of recuperation or co-option, but also through a more uniquely modern and insidious technique of involvement. The critical examination of this process is crucially important for establishing cultural autonomy — and not just simply presence — at this modern point of history.

I am, however, postponing the bulk of my analysis of this very complex matter for next month. It will be easier to get a sense of the critique if it is proposed

more concisely together. But in an affiliated subject area, related to the challenging of complacent thinking around issues of gender, as well as fighting to establish a provocative critical stance more generally, I would like to emphasize the importance of critical debate within our everyday lives — an aspect that is not favourably served by popular culture. This often neglected and misunderstood form of interaction actually helps to preserve the type of critical distance and leverage that I feel is becoming increasingly constrained through a transformation or redefinition of all cultural dialogue into popular culture (as its new form/form of text/dialogue). With this transformation, the value of critique is re-established as rebellion in a limited sense, usually through being reclassified as novelty within style; thus reorganizing popular culture in terms of commerce, dominated by an obsession with commodities, and encompassed by the narrative guidance of capitalism. In response to this type of pressure towards unwanted compromise, I would suggest that Feminism — or more accurately, Feminisms, in particular — help to serve the function of increasing the presence of critically minded and productive debate.

Very generally, Feminism is based in part on the consideration and extenuation of excluded topics; as well as working towards re-developed conditions of social/cultural/economic existence that may somehow, more responsibly, represent a varied constituency. Obviously Feminism is not a term or conceptual location to be thought of in reductive terms; it is very complex and full of internal contestation (which is never really totally internal). But this fluid diversity and self-critical nature is valuable and productive; it is an asset, not a detriment. Because Feminism is active and diverse, many areas of concern are constantly re-examined, revealing new points of departure for further analysis. This is a value or method of organization that I think is generally productive; it pushes the development of critical thinking into remarkably diverse and minute areas, while recognizing the necessarily ongoing nature of its own project. Although this reference is too limited to offer a more representative description, I would like to emphasize, at least, the potential that exists here for women as well as men. Because of its pluralistic and

dynamic nature, Feminism has helped establish the development of a multiplicity of sites for critical reflection and emphasizes that this critical awareness becomes motivated, transforming into a variety of attempts to apprehend unequal social conditions as a basis for criticism and change. In this sense, Feminism is both pragmatic as well as theoretical. My intention with these essays is to draw attention to possible "tools" for criticism — such as the many approaches within/around Feminism — and to help extricate them as much as possible from the limiting range of popular culture as it is presently manifested. Certainly Feminism offers useful perspectives that help creatively engage this effort, but that, as my introduction alluded to in relation to theory generally, need involvement to become more powerful (take what is there, use it within your own life, and become involved). More to come, hang on ...*

kitty poulin

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vancouver special

by janis mckenzie

At last, my friends, the moment I have been dreading has arrived! Some months I receive more local CDs than I have space for, but other months nothing comes in at all, and I'm left facing the little stack of CDs I've been awaiting for months, the CDs I've tried, really tried, to like, but just can't. Here goes:

UNEVEN STEPS

Pacified
(Step and a Half)

Evan Symons and his band, **Uneven Steps** (including his wife, Angela), have been around for years and years now, and I've never known much about them, including where they fit in. Their sound is about what you'd expect from a group of really sincere computer nerds who were big metal fans in the '80s and now have a very expensive recording studio in the basement: self-indulgent (although perhaps well-intentioned) and apparently quite unaware of what's been happening in music over the past ten years or so.

Pacified is a CD-ROM/CD and

obviously a lot of work has gone into it — the CD sleeve is full of information about the technology and how to use it, either on a Mac or with Windows — but I don't really see why they've gone to the extra trouble. The visuals allow us to see the sweat-pants-wearing, long-haired, sometimes screaming band members, as well as lots of the high-school-y artwork that adorns all Uneven Steps products, and of course the song lyrics, written out in a style that reminds me, at least there I betray my suburban roots), of Zolera's *Lead Zep*. I'm sorry, Evan, Angela, and company — I just don't like it. (Please don't hurt me!)

JUNIPER DAILY

Stride

(Independent)

THE ROSWELLS

The Roswells

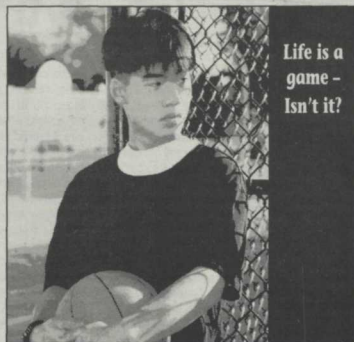
(Transdimensional)

Both of these bands belong to that great, big category that used to be called — back in the early REM days — jangly guitar pop, and which I now (somewhat uneasily) think of as a kind of slickly produced, commercial guitar pop.

Juniper Daily bring out the big guns, sort of: the CD is produced by Ginger's Vincent Jones, and Michelle Gould (*Taste of Jay, Lava Hay*) graces one of the songs with her backup vocals.

The Roswells don't seem to have any big names participating, although I do remember one of the unquestionably talented singer/guitarists, Scott Fletcher, from projects of years ago. Both CDs are quite easy to listen to, and even pleasant at times. The listener does indeed feel in the capable hands of experienced musicians, and the production (as I've said) is very professional indeed, but that may just be the problem. The Roswells' harmonies are often lovely (all four of them sing, and very nicely), but there are no big surprises or innovative twists here. Juniper Daily is similarly reliable, although of course in different ways.

Yeah, these CDs are nice enough and both bands are probably good, solid, live performers, but if the true test of a pop song is whether it sticks with you for days afterward, I'm sorry to say that these recordings don't qualify.



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Date: Thu, 13 Feb 1997 00:19:35 -0800 (PST)
From: "leora@cbcastereo.com" <leora@axionet.com>
Subject: G&A, RSVP, NDP, KCB, PGO, ETC

Hello Andrea:
Yup, got your message. What's your deadline for this story? Should I just answer by e-mail? That would be easiest. I think that would make for a cool article. Just run it as your e-mail to me [with the preamble below] and your questions and then my response. Always trying to push my agenda through, I know.
Thanks.

>Date: Wed, 12 Feb 1997 13:22:50 -0800 (PST)
>From: "leora@cbcastereo.com" <leora@axionet.com>
>Subject: Re: 11,22,33 etc...
>
>Hi Leora,
>This is Andrea from Disorder. I am the one who left you a message on your voice mail at work
>re: an interview (or conf'd interview of our original interview) for the March issue.
>I am kind of behind my deadline, so sorry to have to ask this but I kind of need you to answer
>ASAP ... I wasn't sure if it would be faster for me to come down and see you at work or call you
>or ask you over e-mail. Just in case, if it's the third one here are my questions:
>
>What exactly did you do at CTR?
If I can remember the early '80s, does that mean I wasn't there? Well I was, so there. Now, what was the question ... what exactly did I do at CTR? I remember wearing lots of ridiculous new wave-ish clothes ... and handling the on-air duties for the 2:30-6 pm show on Friday afternoons (now occupied, oddly enough, by a combination of the noiz show and Nardwaz). It's worth noting, as well, that for one term I actually had a class (English 3-0-something, taught by the late Warren Tallman, personal friend of many beat poets) during that air shift. Guess which activity took priority?
>What do the words "indie cred" mean to you?
Those words are as scary to me as political correctness. Legislated, mediated tolerance ... what a joke. Legislated, mediated, socially sanctioned cool ... almost as big a joke. Music or art is good or it isn't. And the fact of the matter is — and you don't have to like this fact — that to get that music or art to a significant audience, organizations are invariably involved. Thinking that someone is more noble because they're doing their thing for a tiny, elite audience and running around with a K Records logo tattooed on their shoulder blade is ridiculous.
>What's the biggest positive of working for the CBT?
Being able to put my high school French to work for the first time since grade 11, e.g. "étiqettes jaunes seulement après 1600 heures" = yellow tags only after 4pm (parking lot rule).
>What's the biggest negative?
They recently demolished the cafeteria and replaced it with the broadcast 1 studio. Now there's no central place to go for bad coffee and glimpses of Kevin Evans.
>What's the difference between a host and a DJ?
A DJ is usually a hockey-haircutted, ill-informed, obnoxious philistine. But the real difference is a host gets paid more.
>With the success of so many female artists on the pop charts currently, do you think there is starting to be some equality in rock and roll, or do you think the industry is just exploiting a trend?
The industry exploits everyone. It's a business, remember! And if people thought anything other than that, there were sadly mistaken. But I've still got to say, how about that Alanis?
>What is the purpose of Realtime? Do you feel any responsibility to address important issues and present a certain forum for discussion for your listening audience, or is the show, as you see it, simply a music program?
The purpose of Realtime is to make you and you and you realize that you have more in common than you think with your fellow 18-34 year old Canadians, whether that's by playing Sloan discs or talking to people about waiting in line to see the new improved Star Wars.
I've always thought that Realtime is more than a music program ... otherwise it could be a bunch of discs and it could be taped. Part of the "magic" (to use an overused Hollywoodish term) of Realtime is the live aspect and the spontaneity and the fact that even a nine year old kid in Toronto can call up and talk to Jeff McDonald from Redd Kross about his (i.e. the kid's) band.
In terms of issues, as in capital 'I' issues, I don't see that as Realtime's mandate. It has a lot to do with the fact that the show is on Saturday night and there's only so much thought you can expect people to put into things on a Saturday night. So a debate about, say, mandatory HIV testing — probably not — but a vote on the old Courtney vs. the new Courtney, absolutely.
>What do you hope your listening audience gets out of the show?
I hope people get their \$36/year worth out of CBC AM, CBC FM, CBC TV, and CBC Newsworld. So consume it while you can.
>What is the most incredible thing you've ever seen?
A nun playing a slot machine at Benny Binion's in downtown Las Vegas.
>Well, those are them. Again, I apologize if this seems rude, but I am kind of behind the point where I should be, as usual, and I hope the timing isn't too inconvenient for you.
>Thanks
>Andrea

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PUNCTURE

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Nothing is better than miso gravy and fries with a local activist, feminist, queer woman musician extraordinaire. I met with Meegan Moulthaid of Puncture (comprised also of Brent Anderson on guitar, Kevin McCandless on bass, and Lisa Weir on drums) and talked about what it's like to be a front-woman in a hardcore band, the mystery of the "queer band" category, and connecting with youth through music. Future plans include a US tour in June, a CD release on Candyass Records in October, and a 6-8 week US tour to follow.

Meegan: The band is political, and I'm a queer and people know that. It's important that you're supportive of that. Basically, [to] put it this way, if you're uncomfortable going on tour and playing in San Francisco and playing with bands like Tribe 8 and playing with a bunch of dykes, then you shouldn't join Puncture. Because we do an array of shows.

DISCORDER: Do you have people that say, "Okay, well, I'd better go."

Well, there was one guy that came; he was an amazing bass player, but I just knew by his energy that he was very, well, not a very liberal thinker. It was just interesting, like, we were talking and he was like, "Have you guys seen that new Metallica video?" I said, "No, I'm not really a Metallica fan." And he goes, "Cause they're all like, wearing nail polish and stuff, and they just look like a bunch of faggots." And I just looked at him and I was like, "Get out. Just get out." So, in a way I feel bad that I didn't make the equation to him that I am a queer and that's why I was offended. But I was like, I don't even need to go there with him. I thought it was enough to say, "Get out." Like, "You're not welcome here," [that] kind of thing.

There aren't a lot of bands like yours — most of the "queer, feminist bands" are coming from the Portland area, but they sort of have a different sound than you ... Why do you think that it is? Let me start by saying, I think it's really good that you are there. Because it's important. Otherwise it would be totally ghetto-ized. 'Oh, those queer girl bands' ...

Mmmhmm. The 'Queer Punk Indie Bands.' Yeah, I don't know. I respect all those bands a lot. I think it's really important that there are queer bands. Like Team Dresch, who'll tour the states and go to these little communities and 100 kids will come. And I think it's really important that these kids can go, who are maybe already feeling isolated or they live in a community where maybe it isn't okay to be queer, and then they see them, and it is like a role model. Team Dresch are really open about being queer, they're very political about it, and if you speak to them, that's part of what they want to do. They want to empower young people to feel comfortable, to join the revolution — to be out — and to feel safe with that. So in that way, I respect those bands that are out there doing something that's sort of untended territory. They're being out, they're being queer and trying to tap into youth culture.

You're doing that too.

Yeah, we are. I guess what I'm trying to say is that I respect those bands for what they do; but musically,

I can't say I am a fan of those bands. Probably the only band that I can say that I am a fan of [musically] that is into the queer sort of thing is Team Dresch. I respect them all. They are really cool people. But I don't listen to that kind of music. I listen to Tool, Rage Against the Machine, I listen to Helmet, Sparkmarker, Quicksand. All the music that I like and I listen to is all hardcore. It's all heavy. I do find it problematic that that genre of heavy music — of course, those bands are all different in their own ways — is male-dominated and it is primarily straight, or people that aren't out. Like the singer in Tool, he's queer. Most people don't know that. Go see a Tool concert. It's like, fucking 17 and 18 year old redneck guys. If they knew he was queer they'd flip their shit. But just find that even as a woman, that it's interesting to do heavy music, where I'm not your typical female frontperson. In heavy music there are some bands that I've seen from New York with women and the music is really hardcore. But the women are still very female; they have long hair and big tits and they are still

"I am interested in empowering and supporting queer youth, but it's only one of the focal points of what Puncture does. I write about a lot of other things I feel passionate about. I write about abortion and pro-choice issues, about AIDS awareness, about class issues, about finding inner strength. I'd like to ultimately be an artist who steers youth away from the MuchMusic culture and the commodification of peoples' identities and instead helps facilitate learning. If we could activate youth and get them pissed off at the system, maybe we could have a stronger movement that could fight the right wing agenda."



pushing that. Yes, it's hardcore music but it's really not, too — it's still digestible to men. It's like, 'Cool, it's heavy and she's got big tits so ...'

It's sexy.

Yeah, it's still sexy. It's sexy-heavy. Whereas Puncture's not sexy-heavy. It's just heavy. And it's political and it's in your face. I have tattoos and no hair. To some people, even some women, I think ... this is a funny thing. What did one of my friends say the other day? She was talking about Puncture and this friend says, "I can't believe you like that band. It's this woman who looks like a prepubescent boy, who's always going on about something: 'Fuck this, fuck that.' She's always mad." I guess it's just funny what some people consider art. What's digestible to some people ...

To them, aesthetically.

Exactly, whereas Puncture isn't [digestible]. I think it's pretty obvious that I'm queer, or if not that [then] I'm a pretty intense woman [who's] pretty strong, and obviously, I am not afraid of men. It's an interesting thing. It's what I've always wanted to do with music. Before I even started TickleTrunk, I'd look around at bands I liked, and I was like, 'This is intense. I like all these bands [and] I really like the music, but it's all men. How come there's no women doing it?' Then I started to be aware of women that were doing it, and tapping into and appreciating what they are doing, but still not really being a fan of their music.

So, instead of saying, 'Why do I like this music — all this men's music?' you asked, 'Why don't more women like this music?' Because it's exclusionary is one reason, I guess. Do you ever talk to those men about why they are not more out? But I guess, in a way, it's bullshit, because if you look at some artists who are supposedly not out, but everybody knows it ...

Yeah, I don't know. I guess it's up to the individual artist. For some people it is totally integrated into their music. Like Tribe 8. That's what they do. I don't consider Puncture a "queer band." I feel affiliated with those bands, but I also feel affiliations with other bands that aren't queer. I am the only queer person in Puncture, and I think it would be ostentatious of me to say, "Puncture's a queer band." Because they are group members, they contribute and they are committed to Puncture, and they are straight. They're supportive of me, they are not homophobic. That would be like us saying [that] Puncture is actually a straight band because three people are straight. I'm a minority, so therefore ... When people ask, "Is Puncture a queer band?" I say, "I'm queer, I'm out. No, Puncture's not queer." I don't care if Out magazine talks about us, but it's not my main goal.

I didn't know it was such a category: 'You're in the queer group. You're not.' It seems sort of stupid.

Well, this came up with me and Jody from Team Dresch talking about Candyass putting out a Puncture CD. Some people express surprise: "Wow, they're going to put out a Puncture album?" I think it's because Candyass is this wasteful of indie rock. Jody and I talked about this, what her reasons are for expressing interest in Puncture. She was like, "Dude, I love metal. I'm not exclusionary. I'm not just at the punk forefront. Beyond that, what you are doing is original. It's heavy music, but at the front there is this queer woman. There are all these different components that make up Puncture, that make it a more interesting band. As far as the local scene [goes], I am pretty critical of what is going on. I think it's tragic that there aren't more political bands. Bands willing to take a stand on issues. They are afraid to take a stand, or afraid of offending. Or, some people just aren't political — that's not their reason for playing music. They don't see the connection. For me, I'm political in the way that I express that, and in the way that I am involved politically as an activist is through my music."

BLUES AIN'T NOTHIN' BUT A GOOD WOMAN FEELIN' DOWN

by Anna Friz

If asked to name a famous female blues performer, most people will think of Bessie Smith or Billie Holiday. Who they won't think of is the woman whose musical style was instrumental in shaping the urban and Chicago blues sounds; the woman who influenced everyone from Muddy Waters to Chuck Berry, and was one of the first 20 musicians elected to the W.C. Handy Hall of Fame. She is perhaps the most influential yet least talked about woman in blues: Lizzie Douglas, better known as Memphis Minnie.

She was born in Algiers, Louisiana in 1897. In 1904, Memphis Minnie and her family moved to Walls, Mississippi, a tiny community or "wide spot on the road" just across the river from Memphis, Tennessee. Minnie hated farming life and began running away to Beale Street in Memphis, escaping the backbreaking work and pitiful wages paid to black women labourers. ("I take my cue from scholars like bell hooks, Daphne Duval Harrison, Paul Garon and Beth Garon and use the term 'black' to denote people of African-American heritage.) Minnie received her first guitar at age eight, and music became both an obsession and a ticket to freedom.



"She was a modern blues pioneer and extremely influential to other musicians in the mid-thirties and beyond."

Minnie gained experience travelling with a Ringling Brothers show through Texas. There she became a professional show-woman and learned to deal with the pressures of touring as a single woman; by all accounts, she was a "hellcat" who could take care of herself. Memphis was her stomping ground, though; in the clubs on Beale Street she jammed with other musicians and eventually met touring partners. Like so many other poor black people in the South, Minnie was drawn to the city despite persistent racial discrimination. In Memphis, Minnie found inspiration among performers like Furry Lewis, Frank Stokes and the Beale Street Sheiks. She was part of a vibrant community that was developing a thriving culture and playing blues with a signature style.



By her own admission, Minnie was a "down-home girl." She was as willing to play dives and juke joints as the swank clubs. Minnie was beginning to gain notoriety for her finger-picking style, her vocals and her own songs like "When the Levee Breaks." She eventually moved back to Memphis, where she played as a duo with "Kansas" Joe McCoy. Minnie and Joe were discovered by a Columbia Records scout while playing in a barber shop. It was Columbia that first billed Lizzie or "Kid" Douglas as "Memphis Minnie," and Minnie retained the name for the rest of her life. The first single featured only Joe on vocals; the third release, "Bumble Bee," was sung by Minnie alone and became one of the most popular songs of that period.

Memphis Minnie began recording in 1929 at a time when the female-dominated "Classic" blues era (featuring vaudeville singers such as Bessie Smith, Ma Rainey and Ida Cox) was drawing to a close. Blues recording in the mid to late 1920s shifted from female crooners to guitar-playing male country blues artists, like Furry Lewis, Barbecue Bob and Peg Leg Howell. This reflected a social change as much as a musical change: hiring black men to fill jobs once held by black women was a sexist practice not

limited to the entertainment industry. These country musicians played in juke joints, at home or at parties, at dances and in small clubs, often relying on seasonal labour to make ends meet. Country blues reflected rural experience and an emerging African-American identity. It was also exciting new dance music that inspired greater individualism in couple and individual dancing than previous square dances to non-blues styles.

It was with this self-accompanied, autonomous style of music that Memphis Minnie found her niche. Minnie began recording at a time when mainstream cultural notions claimed that men were better than women at most jobs, and that black women, like white women, belonged at home. She played "like a

man," and was paid "like a man," which meant she earned a paltry \$15 per usable recorded single side, while the Classic blues women singers earned between \$125 and \$200 per side. Minnie wrote her own material, managed her own career and was known for her guitar picking as much as for her voice, whereas almost all Classic singers sang songs written by men and were accompanied by men. By the end of her career, Memphis Minnie had released nearly 100 records. Her style ranged from the country or down-home blues to the urban blues, the post-war blues and the Chicago blues.

Minnie switched primarily to the Vocalion label in 1930, with a few side projects with Okeh, Decca and Bluebird. On Vocalion, Minnie was part of the "race" series that included musicians like Tampa Red, Georgia Tom and Leroy Carr. Records in this series were 35 cents instead of the regular 75 cents. Minnie and Joe moved to Chicago to continue recording. Here they developed a duet style reminiscent of vaudeville, a "c'mon-baby, no-you-can't-have-it" musical dialogue.

By 1934 a new combo style of blues was becoming popular. Now blues singers were accompanied by bass, drums, piano, more guitars, harmonicas and other wind instruments. Performers who urbanized their sound and incorporated swing rhythms were drawing crowds and making records. Minnie successfully bridged the gap between the solo country blues and urban combo blues. She was a modern blues pioneer and extremely influential to other musicians in the mid-thirties and beyond.

Minnie began recording with Decca in 1934-35. Unlike Vocalion, Decca attributed the recordings to "Memphis Minnie and Kansas Joe" (as opposed to the other way around on Vocalion releases) in recognition of Minnie's growing stardom. It was also her songwriting talent and guitar skills that turned their recordings into hits. Minnie and Joe broke up in 1934, and Minnie went on to develop a more sophisticated sound than the rural blues she had been recording previously. Some called her "the female Big Bill (Broonzy)." She would go on to make a record every few weeks for the next two decades.

Part of Minnie's musical transition from an elaborate finger picking style to a more piano-like rhythm guitar can be attributed to her work with Lester Melrose. Melrose aimed to sell records that were danceable, records that were geared for juke boxes in bars. Columbia and Decca recorded the slick sound that Melrose manufactured in sessions that included Memphis Minnie, Tampa Red, Sonny Boy Williamson, Leroy Carr, Roosevelt Sykes, Big Bill Broonzy and Big Joe Williams. Though some accuse him of creating a monotonous blues sound, Melrose successfully transformed individual performers into combo musicians.

Minnie did manage to retain her gritty vocal style, and avoided piano accompaniment on recordings between 1938-47. She also was the first of her peers to play electric blues guitar and really grasp the single string-picking style of Lonnie Johnson, T-Bone Walker and B.B. King would later expand her innovations into their own signature Memphis style.

The 1940s were Minnie's best years. Playing with her second husband, Little Son Joe, Minnie cut her two biggest hits: "Me and My Chauffeur Blues" and "Nothing in Rambling." But music was changing again: smaller independent labels were sprouting up and by the early 1950s, Minnie's competition were not peers like Big Bill Broonzy but young musicians like Muddy Waters, Jimmy Rogers, and Little Walter. R & B and jump blues were becoming popular. Minnie began playing Chicago-style blues with a bigger sound, and she was managed by the same team that managed Muddy Waters and Sunnyland Slim. Touring was never easy: while playing a festival in Washington DC with Sonny Terry and Brownie McGhee, Minnie and the other black musicians were barred from eating at the same table or sleeping in the same hotel as white entertainers.



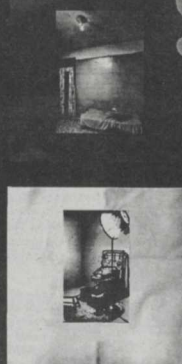
"Though she was constantly being told what she was not allowed to be or do as a black woman, Minnie defied convention and was in every way an independent woman."

Memphis Minnie was considered "rough" by all accounts: she chewed tobacco and dipped snuff, gambled, drank, swore and spoke her mind. Though she was constantly being told what she was not allowed to be or do as a black woman, Minnie defied convention and was in every way an independent woman. Her song reflected the life she had lived: down-home songs such as "What's the Matter with the Mill" and "Frankie Jean"; songs she wrote while hustling and playing on the street in Memphis and Chicago like "Hustlin' Woman Blues," "You Can't Give It Away," and "Down in the Alley." "I'm Gonna Bake My Biscuits" and "Keep On Eatin'" and other songs about food, cooking, and hoodoo tradition. Minnie's blues were very much an expression of her race, class, and gender. At a time when women were conspicuously absent from the blues scene, Minnie's innovations of traditional blues forms and her ability to change styles with the times maintained her popularity for nearly three decades. Minnie refused to be "kept in her place" and it was her headstrong example that encouraged modern blueswomen like Etta James and Koko Taylor to be equally outspoken and successful on their own terms.

Minnie's career was waning by the late 1950s, when she recorded for smaller and smaller labels and toured less. After suffering a stroke in 1961, Minnie faded away from the scene. She was eventually moved to a nursing home, where she lived until her death in 1973.

More info: • Garon, Beth and Paul. *Woman with Guitar: Memphis Minnie's Blues*. New York: De Capo Press, 1992. • Cohn, Lawrence et al. *Northin' But the Blues*. New York: Abbeville Press, 1993.

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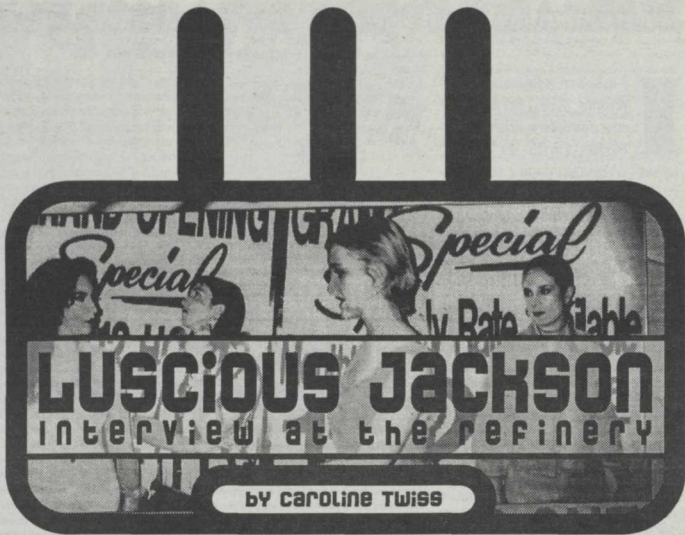
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PARADIGM SHIFT



I wandered down to the Chateau Granville on the afternoon of Feb. 7th to interview two members of Luscious Jackson. Who exactly I would be interviewing remained a surprise — no more of a surprise, however, than the pink decor of the dining room in which the interview was set up to take place. Much to my delight, drummer Kate and "a little bit of everything (samples, guitar, etc.)" Gabby — the half of Luscious Jackson that I interviewed — were happy to jaunt across the road to the Sugar Refinery, where we could grab a coffee, smoothies, and talk in a much more inviting atmosphere.

DISORDER: I understand that when Kate and Jill met, they were putting out 'fanzines,' or 'zines,' around New York, your hometown, called *Cheap Garbage* for *Snotty Teens* and *Decline of Art*, respectively. What were they about? Or what was yours [Kate] about?

Kate: Mine was *Cheap Garbage* for *Snotty Teens* and I did that with a friend from high school. Basically, we were music fanatics and it was just sort of a vehicle to write snotty articles about our favourite bands, meet them, and go to sound check and get on the guest list. Stuff like that. Not unlike what fanzines are today. We'd put in cartoons that our friends and stuff did. It was just this creative outlet for music-obsessed teenagers.

Magazine production, even if it's a small 'zine,' can be very demanding. Did you learn a lot from it and how did it fit into your music schedule and the band's schedule?

Kate: For me, it was more like a thing to do after school. I mean, my social group was the music scene. I didn't like participating in after-school activities or play on team sports or play in the school band or anything. I would go and hang out at the record store with my friends and then go see bands and talk about music and play music. It was just something we did for fun. I think all of us grew up in a very creative environment, in New York City, downtown New York. And a lot of our parents were involved in the arts or in writing or whatever, or

in music. So it seemed like a natural outlet. Just do it yourself was kind of the whole idea of it.

Gabby: Yeah. [Sings] 'One good thing about music/ When it hits you/ You feel okay' ... I just heard you say music five times, so I had to sing that song.

Kate: But also, it was all pre-computer age, and now people just make a really good looking magazine out of a computer really easily. This was all handwritten and xeroxed, and we'd steal xerox paper from our after-school jobs or whatever. Now it seems really easy. But we're gonna do a fanzine for our fanclub, in fact, on my computer.

What was going on in your lives when the band 'took off' and when, in your opinion, did it really 'take off' for you?

Gabby: I think the band's had so many stages. It could be when people started liking the demo tape. I was bartending at the time and [we] got good responses. Or it could be when we toured, when we started doing our tours. We did Lollapalooza and we had our first record out and we didn't know if anyone really knew who we were yet. And then we saw that we had a decent-sized audience from that tour and that seemed like the beginning of something really good.

Kate: I think, for me, at the time that I joined this band I was playing in two other bands. One of the bands I was playing with was called the Lunachicks, and they had been touring, and I was kind of

juggling all this stuff, and I was working. I had been working fulltime in a photo archive, and then I started working parttime 'cause I had so much going on. I think the band really 'took off' when we all quit our jobs. For a year, we were all living on either unemployment or off our savings. So what would you say to someone who walked up to you and said, 'I really like what you do, and I wanna do it too, and I have some friends and we wanna do it.' What kind of advice would you give them?

Kate: What my sort of vague advice is, is to put yourself out there and really give your demo out to anybody, everybody. In any case, it really worked. Jill and Gabby gave their demo, before I was in the band, to Mike Diamond from the Beastie Boys, 'cause he was a friend, just to see what he would think. He ended up starting a label and that's what label we're on. And that ended up working really well for the band as far as notoriety and clout and stuff like that ...

Gabby: ... But as far as advice on how to get into it musically and stuff, unfortunately not everyone is going to know a Mike Diamond or a whatever, but you'll get connections somehow, if you give your tapes out.

Kate: Yeah, just put the information out there and don't sit in your room sulking, playing guitar and sulking, that no one has discovered you yet. You gotta do some legwork, you gotta ...

Gabby: ... be proud and put it out there. Play what sounds good to you and don't be afraid to trust yourself ... even if what you're playing is two notes only for a whole song. If that's moving you, chances are it might move someone else.

Who are your musical heroes, and by that I mean, who do you really respect as musicians?

Gabby: I tend to love the classics, like Jimi Hendrix, the Stones, and Marvin Gaye ... Stevie Wonder, Bob Marley ... when I think of the records I most love ... and Neil Young ... it's funny 'cause it's like these megalegends. Oh and Led Zeppelin.

Kate: No apologies necessary. The Slits are really big heroes of mine. I don't know if I have any mega-heroes, musically. I get into many, many different things. There are certain people I respect who have been in the music business that might seem really strange, like Dolly Parton. A lot of people think she's just big hair, big tits, a backwoods woman, but she's actually on incredible songwriter and one of the first female country artists who sold millions of records. I tend to be more influenced and inspired by female artists too, like Bonnie Raitt or the Judds.

Gabby: And the Breeders really knocked our socks off.

The album has been criticized for its 'teen angst'-like lyrics. All of the songs, with the exception of one [ironically called 'one thing'], are about love. Mary Ann Marshall in *MS. Magazine* [v.8 #4] commented that the lyrics have "an adolescent feel of having been written alone in a room on the verge of a nervous breakdown; they don't sound the work of a band whose members are flirting with thirty." How would you like to respond to this comment?

Gabby: Jill did write a lot of the songs alone in her room, so I guess it's not altogether wrong, as far as the alone in your room thing.

Kate: I'm somebody who views our lyrics as a listener because I'm not writing them, and I enjoy the lyrics that these folks write. I identify with a lot of these subjects on the new album,

and relationships are something that everybody can identify with.

Gabby: I think Jill's been a great lyricist from the beginning, but everyone's got a right to their opinion.

Kate: Yeah, love is a universal theme that's very hard to write anything original about. If I was going to write a love song — or something about love, or a relationship — I would be clueless and that would be the limit of my output, so I appreciate the skill.

What about 'one thing'? It talks about 'the people who hold the power.' Who do you perceive those people to be?

Kate: For people who come from a privileged place, it's often hard to understand why people who are in a less privileged place are the way they are, or why they are not able to get out of where they are.

Gabby: It's kind of like denial, and it's easier on you to close your eyes and not do anything about it than to be aware. Who knows what to actually do about it, but if you've got some consciousness to help, or sing about it, or whatever you want to do. It's a real touchy thing, though, because sometimes you just feel stupid expressing those kind of thoughts. I'm very interested in politics but I feel very inarticulate when it comes to it, or not as knowledgeable as I'd like to be. But we're all human beings and when you see stuff, you see it.

There was amazing crap going on when that song was written: we got a new mayor, a new governor, so many laws were passed, budgets cut, it was amazing. It's scary that a lot of mothers are going to have to struggle now [that] there's no safety net. I think in Canada, you guys have a much better system.

Do people with power affect you in your lives as musicians and in the music world?

Kate: When you're signed to a major label you are basically dealing with big business, and in effect, you become part of this business. Decisions are made based on money and selling, and not necessarily based

on what's best for the band or the fans. It can get so far removed from your motivation as a musician that you can get really turned off by it. You have to figure out what your limit is, and that takes time.

Gabby: You gotta stay balanced, you gotta keep your integrity, and you gotta do what makes you happy. We have a lot of ears on this record.

Kate: And the only ones who are going to look out for your interests are you and your bandmates, and you hope that you and your bandmates see eye to eye on what you're trying to accomplish. And you have to keep reminding yourselves about 'these people in power,' and that we're actually the ones who are in control of us.

Do you have a theory on what de ja vu is?

Gabby: Oh man, I was just thinking about that. Kate: I just read an article about de ja vu and I had always thought it was your brain firing the same information twice, so you feel like you've experienced it already. I mean, neurologically, Gabby: I hear it's when you're really tired, you get de ja vu. I've gotten de ja vu a lot and I keep on hoping that it means something good but I always have the most typical, average day when I get de ja vu. I think it's a fun feeling.

Kate: Sometimes it can really freak you out. But I tend to think that it has a neurological explanation rather than a psychic phenomenon.

Gabby: Rather than you just keep reliving this life over and over again. *



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kokoro dance

by Kevin Pendergraff

DISCORDER spoke with Barbara Bourget and Jay Hirabayashi of Kokoro Dance to find out more about the "heart, mind, soul, and spirit" of Kokoro Dance, which has been regarded as one of the more controversial dance companies in Vancouver. Their stark body make-up, shaven heads, and nude bodies always offer a visual appeal that sets them apart from the mainstream. They have collaborated with numerous artistic groups in the city. Besides Co-Artistic Directors Barbara and Jay, Kokoro Dance is comprised of Gerald King, Lighting Designer; Tsuneko Kokubo, Costume Designer; and Robert J. Rosen, Composer.

Their next show is a remounting of Sunyata, being held at the Vancouver East Cultural Centre from March 12-22, in honour of their 10th year dancing in Kokoro. It promises outstanding visual appeal through textures of sweat, mud, and breath. Inspired by the etchings of Gustav Doré for Dante's The Divine Comedy, Sunyata offers a surreal experience for which Kokoro Dance has become known. Sunyata more represents what Kokoro is about: strong visuals, great music, and kinetic magic.

DISCORDER: Who and what is Kokoro Dance?

Barbara: We are a modern dance company that has been around since 1986. In fact, it's our 11th year, but we are celebrating our 10th anniversary this year. We are interested in exploring the aesthetics of where eastern and western modern dance-forms meet. I have ballet, modern, tap, and musical theatre in my background and over the course of Kokoro Dance, we have become interested in the eastern aesthetic known as *butoh*.

What is *butoh*?

Barbara: *Butoh* is a dance-form which originated in Japan. The first actual performance of it was in 1957 and it is accredited to a man named Tatsumi Hijikata. It is a very stark aesthetic, based on, in part, a reaction to influence on western modern dance and ballet on Japan. It's had an influence worldwide since its inception. There have been a lot of people influenced by the work and have experimented. Several companies in Seattle do that kind of work and several other people across Canada explore the ideas of *butoh*. It's not a technique, it's not like the western, modern dance technique—you couldn't really compare it to Graham or Nimmo. It's more like a philosophy of art and life mixed together. *Butoh* artists are interested in finding an original expression that's true to the individual.

Within the *butoh* aesthetic, we are painted white, with shaven heads, bare bodies, loin cloth wrapped around ... is that something which is inherent to *butoh* or something which you thought would look visually appealing on stage?

Barbara: The painting white is inherent to *butoh*. I think that within Japanese *butoh* it originated from using rice powder—it's very connected to the earth and the cycles of life. We like it because it enhances the way the body appears. [When] you don't wear much clothing, all the muscles and bones and the way the dancer appears, is quite in the forefront. It's not hidden by anything. It really offers a vulnerability that we're interested in. [There's] a real visceral connection with the people who are watching—what it means to be human and how that feels and how the body moves within that context. So we incorporated it because we liked the way it looked and enhanced the bodies and the shape of the bodies and therefore the feelings that it creates.

The complete visual impact is really stunning, especially with the lighting and shadows created.

Barbara: Yes, it's illuminating in more ways than one. It really pulls the form of the body out of that kind of hiding ... not hiding, but the way which we are used to looking at bodies which is clothed and hides the essential movement and the essential expressiveness of what the body is capable of doing. And also, the white make-up really does help the way you can use lights and we like that, because it felt like painting with lights on the bodies.

Has this ever caused you any problems in terms of reaction from conservative dance forces or in terms of funding?

ourselves as controversial. We have a desire to create works that speak to people and I suppose because we put ourselves on the line all the time, that in itself is controversial. We push certain boundaries. Like what people think modern dance is, or what people think *butoh* is, or what people think theatre is. And that challenges people's perception of what it should be on stage or what they want to see on stage. I think that is where the controversy lies. As artists, we are just people expressing these ideas we have ... essentially, what dilemmas human beings face and what it feels like to be in the human skin and all that entails. It's very complex and, of course, not all people see it that way ... We don't set out to be controversial. That is not our aim. Our aim is to create work that speaks to people in a very concrete and real way about our ideas and our feelings and the sense of our society. The kind of things we face, we all face as human beings.

When you are starting out to create a work, in terms of the creative process, who is more involved, yourself or Jay?

Barbara: Well, it's really a collaboration. We've been partners in life and art for 17 1/2 years and it's kind of a chicken and egg question—what came first ... it's really hard to say.

Here's Jay now. Hi, Jay.

Jay: Hi, Kevin.

Barbara: We discuss everything. I might have more movement ideas one day ... but everything is like the two of us. If Jay wasn't involved in a process, or I wasn't involved in a process, it would be a different process, because we work in a really collaborative way. Sometimes that causes friction, because finding a way of talking about things is always the hardest way. But in general, I think that we work very well together. I hope that we support each other in the weak areas that each one of us has.

Do you start off with exploring a particular idea of looking for something that is visually appealing?

Barbara: What always comes first is the movement. It's not that we don't have a concept—we usually [do], but we work in the studio to create movement and then explore that movement and then find out what's in that movement. Because movement is 99% metaphor, it has weight and merit all on its own. We all move as human beings. We are not robots. Movement is connected to ideas to memory to emotion. For example, cooking or cleaning the house is a movement. We try to find out what's in the movement and identify that. Usually, no always, it's about something.

Who are the more memorable groups that you have collaborated with?

Barbara: We have a core creative team ... We have worked with a lot of jazz groups over the last seven years. And I guess the highlights would be in 1992: *Bats* with the Kane-Taylor Explosion, and in 1993: *White Hot Core* with Hard Rubber Orchestra.

Jay: We are always interested in working with any musicians who

we seem to run into all the time. We've worked with both Katari Taiko and Uzume Taiko, and with Peggy Lee—cellist—Adrian Clark on keyboards ...

Barbara: I think any collaboration in itself is a highlight. Life is an artistic process. We find that very exciting and challenging. It's what we love.

Jay: We have worked with a lot of visual artists as well ... We enjoy working with artists from all different disciplines.

"We don't set out to be controversial. That is not our aim. Our aim is to create work that speaks to people in a very concrete and real way about our ideas and our feelings and the sense of our society. The kind of things we face, we all face as human beings."



Photo: Lawrence M. Smith/ev

Given the difficulties associated in operating a small dance company and associated funding cutbacks, how has Kokoro managed to survive?

Jay: We've worked for the first six years without any ongoing Canada Council support ... We still survive on very little money, even though we now get some. Basically, we perform a lot. We work for nothing the rest of the time [laughs]. We are still living below the poverty level and sacrificing our future [laughs] for our art at the moment.

Beyond *Sunyata* in March at the VECC, what's next for Kokoro? You'll be around ten years hence?

Jay: I expect so. We seem to have no shortage of things we want to do. We are going to be doing the Jazz Festival, probably the Folk Festival as well, and a lot of free outdoor performances around the city. So people will likely bump into us one way or another. Every year now, we do a piece at Wreck Beach.

Barbara: Yeah, all those naked bodies on the beach brings down the CBC.*

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Veda Hille

fall is not death
things are more beautiful
to fall is not death
things are more beautiful
from "strange, sad" (Spine)

Learn to recognize the beauty of your own back.
from "INSTRUCTIONS" (Spine)

Interview by Krista James



Veda Hille is balancing a number of projects. Having recently released *Spine*, her third album, she has just completed a piece called "Cockroach" for choreographer Deborah Dunn (which will form part of the *KISS Project*), is currently working on a Canada Council-funded album about Emily Carr with local cellist Peggy Lee, and anticipates resuming the multidisciplinary performance parties she started organizing last summer with Dunn and comedian Christine Taylor. Veda and I met in early February to talk about her writing.

Krista: I find that the lyrics of your songs on *Spine* are very emotional and very personal. Is it ever difficult to bring what is essentially very personal into a public domain?

Veda: I'm not as specific as I used to be. I used to really get a kick — particularly on the first record — out of being very, very specifically personal and specifically exposing myself, and I've moved away from being that precise. I think the songs are more couched in some story language, even though they are pretty much always about specific incidents and feelings. I'm working more on writing stories about them and using them as springboards. It's pretty intense doing shows for me, but I like that, and it's less about exposing myself now. It's a lot more about being a musician. It sounds like you are learning to be raw in a different way.

Yeah. Learning to be raw in a way that's not dangerous. I guess everything's dangerous. But there was more ego involved before in the danger. It was more about, 'Hey look at this. I'm exposing myself to you.' And it had to do with pointing the finger at Veda on stage. I think I'm still central to the equation, but I don't need to be recognized the way I used to. I definitely see the move toward obscurity on this album, compared to your earlier stuff. In the song "strange, sad," I think you talk explicitly about the beauty in obscurity, in things that are hard to see.

We'll never know everything that's going on. It's sort of a general state of being human — that we don't know everything that's going on — and we keep trying to figure it out. I think that purpose is kind of essential: continuing to strive to figure out what's going on and to place ourselves in the world. But even if we do find our place in the world, I don't know that we'll stay there. We can't rely on things remaining solid. And also, I don't think you necessarily have to find the story I'm working on. If it correlates to a story in your own life, then that's an accomplishment for me. I wonder, also, if you are writing songs that are deliberately obscure, how do you feel about being asked about what you are deliberately obscuring?

One thing is that I don't know how deliberately they're obscure. I think part of it is that I understand what's going on in them, and in some ways I've been surprised that it hasn't been clear in the end. Like "Slumber Queen": I thought I'd written a story from beginning to end. But I don't think people are really getting the story anyway, so I don't know how deliberately it is.

I am thinking a lot about how much I want to reveal. How much of my personal life do I reveal to people when they ask, or even when they don't ask? Because I really appreciate knowing about people's lives, particularly people whose music I like. It becomes really important for me to know how they lived their lives and if the things that I like in their music are sort of carried through. But I'm learning more about being private, which I think is also important. I think I know how to answer questions in ways that satisfy me.

That's something I think about as an interviewer, because I'm empowered to ask questions. I try to anticipate boundaries so that I won't be asking questions that are invasive. I remember listening to an interview with Ani DiFranco. She expressed frustration with having to do interviews and having to elaborate because she says that she's put this music out and people always [have] a desire to get more. It's a tough call. Some of it changes day to day.

I had an interesting experience on Co-op Radio where we asked for phone-in questions — which I'd never done before — and we only got one question. Someone asked what race I was and what my sexual orientation was. Which is something — not the race part, but the orientation part — that gets talked around in a lot of interviews, but most journalists would never say, 'What is your orientation?' At the time I said, 'I'm white. You're going to figure that out,' but I wouldn't elaborate on

the orientation, other than what's in the songs. And I'm still trying to figure that out: do you just say it or do you not? I do think that things like that are expressed in the music enough, and part of me thinks it doesn't matter. Anybody can listen to the music and put their own life into it. But on the other hand, maybe it is important for people just to say things out loud.

I guess around something like sexual orientation, there has been so much silence that obscurity has a different connotation. I think, in part, the answer depends on who the question is coming from.

And we need to have people who are willing to say, 'I am this,' and not have it be something to be ashamed about. It's interesting though, because I am primarily straight, but because I've hedged the bet so often in interviews and because I used to have more of a dyke haircut, people, I think, have assumed that because I was hedging it's because I'm gay, but I can't say it. It's a tricky backlash thing now where I don't want to talk about the fact that I'm not gay.



You can use silence and ambiguity in positive ways. And I think there is certainly a lot more appreciation even within lesbian and gay communities that identifying someone can be a pretty oppressive thing when that's used as another way to exclude someone else. I think that has a lot to do with why we're talking in terms of 'queer.' It's still a rejection of a mainstream, but it's more open to people who are identifying themselves in ways that subvert the norm but don't feel specifically gay or lesbian.

There's a lot to be explored there still, in terms of what to say clearly. Have you read any Annie Dillard? She's a writer who is very influential on Spine. She deals with the big topics of beauty and terror in the world. She is a naturalist and a philosopher, I guess. She examines the basic why we are here, how little we know. So much of being on the planet is about continually remembering that we don't know what's going on and we just have to keep going anyway — it just all points toward blindness, which can be beautiful in itself.

There is a song that I was particularly curious about: "bellyfish." I felt very strongly that there was a metaphor underneath the literal stuff, but I couldn't understand it. That's an interesting one about how much I want to reveal, because it's a very powerful song for me and very painful. But essentially, it's about sexual regret, an awareness of how much you put into your body over the years. It's all mixed up with sex and being young and suddenly feeling the weight of all that you carry around from that ... Having to be aware of past and future and how they come together in your body specifically.

I think a lot of people who are not professional writers use writing to work through stuff. One of the things a therapist will suggest that you do is keep a journal, start writing. There is that personal element in the stuff you do.

I'm trying to change that, actually. I'm tired of that. I think I've written enough that was about working through things earlier. I'm moving into something that is more about writing and less about exposing. I think the personal will always be there. I think we're lying to ourselves if we think we can exclude ourselves from the process.

I just started therapy about eight months ago, and that was my major fear, that my writing would just start to be all this therapy speak stuff that is not interesting to people or useful. But in fact, the opposite has happened ... Now that I have an outlet for the really personal stuff that I'm working through, I'm just really not interested in using that in music. I don't need to talk about my shit. I want to talk about things other than myself right now. I want to write stories.

How do you see that changing now so much the content of what you're writing about, but the process of writing?

It's very different. When I first started writing, I would write whenever I was in a huge emotional state, and now when I'm writing it's usually more because I've decided I want to write. There is still definitely an element of just being a slave to the muse, and if you feel like writing you do, but now I don't usually feel like writing because I'm upset or terrified or in love. Now I feel like writing because I feel like working the craft.



photo by Barb Y.

Oh Susanna

listen

by Janis McKenzie

first met Suzie Ungerleider, aka Oh Susanna, when we worked together a couple of years ago. Then Oh Susanna played at a show I put on at the Railway Club in July 1995. None of us realised then that it was her first show as Oh Susanna, although as soon as we heard her sing we had to suspect that she might become famous someday. The moment she stepped up to the microphone, holding her acoustic guitar out at arms length from her, leaning over to the mic as if she wasn't sure she liked it, and started belting out the song which shares her name in a sweet, gutsy, yodelly voice, the whole room went dead quiet. Everyone, drunk or sober, in the middle of conversations or arguments or just reading the paper, turned toward the stage and watched, transfixed, until her set was over. This is the kind of effect Oh Susanna has on folks.

This interview is from part of a conversation we had on February 8th, just a couple of hours before she had to be at the airport to fly to Toronto for shows there and in New York.

Janis: I saw your picture in *The Province*, and someone told me that you even had your picture in *Billboard*. How does this happen when you don't even have a CD out yet?

Suzie: Oh, God [laughs]. I don't know how it got ... it's all a big network of the Canadian music scene, and it's even gone into the US. It's like one person says something and they pass it on to someone else and they pass it on to someone else, and then pretty soon ... Luckily, people

like it enough to talk about it. I think what happened was that the *Toronto Sun* put this article that Denise Sheppard wrote about me online and the guy asked for a tape and he gave it to this friend [Larry Leblanc] who works at *Billboard* and he wrote a little thing on it. And he prides himself on featuring independent music and musicians in such a huge industry magazine. He's like, 'I will do a piece on somebody who's totally unknown' ... I don't know if anybody really saw it ... I want to ask you about the CD too. When is it coming out, and what's going to be on it?

It's the same exact music as on the tape — same recording. I got it a little bit cleaned up because I didn't master it at all; I didn't even know what mastering was ... So it's the same music — it's got seven songs, so it's a long EP, a short LP. I'll be about ten dollars.

Great. I wanted to make it a nice, little package ... It's being distributed by Outside Music.

So is it your own label?

Yeah [laughs]. It's called Stella Records. Part of it because of Stella guitars, these old mail-order guitars. I bought one at Highlife. Is this it in the picture? It's a beautiful little guitar — it's kind of small, isn't it?

It is very small. I was thinking that the Dreadnought that I had, which was a beautiful guitar, was awfully big. And I saw this one at Highlife, and this friend of mine in Toronto had one, and said, 'Hey, you've got to buy one,'

and it was only 80 dollars. Cheap! I mean, it's sort of like the equivalent of having a tiny warehouse piano kind of thing. Apparently, Leadbelly played a 12-string Stella ... There's something nice about having something with character, and then it's got a woman's name — you know, Stella, which is a real '50s name, like Marlon Brando in *Streetcar Named Desire*. And there was something Chris Douridas said about the songs on my tape, that the writing was 'stellar,' and there's the whole star thing, and the sky, and I really want to focus on the elements when I'm writing: water, sky, stars, space, things like that.

I must have seen you play one of the very first times you were on a stage. Was that the first time?

I'd been onstage before, but that was the first time I was Oh Susanna. Um, I had done stuff in college like once a year at this talent/coffee-house night, and all year I would [puts on exaggerated movie star voice] *look forward to this chance to go onstage* ... That show that [you and I] did together was the first one as Oh Susanna.

I think it must take a lot of courage to go onstage all by yourself like that and play your own songs.

Part of it is scary and part of it is kind of an egomaniac, control thing where you go, at least I know what's going to happen and I don't have to worry about anybody else. It's been really nice when I actually have collaborated with other people, and there is a point where I go, 'Oh I feel lonely onstage, all alone.' You're right, it is courageous in some ways, but I don't really think about it.

No band politics!

That's it — yay, no band politics! I can work with people when I feel like it, and not work with people when I don't feel like it.

Please don't take this the wrong way ... I think that part of the reason you're doing so well is that you're doing something that no one expects. You're young, and you're playing these really old-sounding songs, and you're not doing it in the sort of scene where people might expect that, and it just blows people away, they didn't see it coming. How did you ever get into something so different from what everyone else is doing?

Probably by not even knowing what everyone else is doing [laughs]. By being an ignorant person and not following what was going on. So in some ways I don't think it's very weird, that what I'm doing is very different. It's so ironic, because people really do think of it as new or different, and I think what I'm doing is totally continuing with the whole history of music or rock music or folk/people's music. It combines all the elements. I think I went back in time a bit, like I listened to the Rolling Stones or I listened to the Sex Pistols or something like that, and I always was interested in the *American Graffiti* soundtrack, and then I kind of traced back and got interested in pre-rock and roll ... You started doing your own research.

Yeah. I come from a pretty academic background, so to me it makes a lot of sense to do research and trace a movement. But that couldn't have taught you to sing like you do.

Well, listening to lots of people ... I was a really

good imitator for a long time, and then I think that by singing more and more and figuring out what kind of music I liked, I found a style that is my own but borrows heavily, heavily, heavily, from other people.

Because technically, this is not entry-level, the sort of singing that you do. But I've always been interested in singing. I haven't always admitted it to people, but I've always thought of myself as a singer, and I never really admitted it to myself, even, until recently, that I would take it and use it for something, not just to have for my own, not just to have it be a private thing that I do. But you're right, I've always been attracted to kind of outrageous singers. I mean, Mick Jagger ... like John Lee Hooker or Kate Bush or Pat Benatar ...

That's so funny, because you don't sing anything like any of those people.

I know! But to me ... When I look out and think about where I came from, everything makes total sense, but of course I forget that other people have no idea what that is.

That's what I'm curious about, because it is kind of hard for somebody like me. I think of your music as being kind of cowboy/blues/folk, um, those sorts of things, and there probably is a whole genre of that sort of thing, and I don't even know what it's called, and I don't even know who the great heroes of that scene are. So do you have recommendations for people as to what else they should listen to if they like what you're doing?

Well, for a long time I moved away from any specific band or ... it's kind of a contradiction, but I got into it by listening to Hank Williams. Hank Williams, Patsy Cline were kind of turning points in what I would listen to, and listening to that led me to something more old-style, more nameless. I'm interested in the persona of people, and the unique voice, but I'm also interested in the nameless, faceless ...

That's the folk, and the blues, tradition, right?

Yeah. I started listening to Folkways records, and compilations of actual recordings of people who live and work in this rural setting and no one knows who they are, and it's just so much a part of their lives that they just do it and there they are. I wouldn't be able to say who they are — they don't have recording contracts or anything. Someone just says, 'Sing into this machine,' and they go, 'Oh, okay.' So does that lead you to feeling a little odd, because you're a middle-class, educated woman, and you're singing this really folksy, uneducated music?

It's funny. A friend wrote me an e-mail — how bourgeois, an e-mail — and he said, he was talking about Ashley McIsaac, he said, 'Some of us get into this ancient music because we have good taste or we're middle-class or you know, we're interested in anthropology, but some of us are from Cape Breton.' And yeah, they aren't there as tourists, but I like being a tourist, and I don't feel guilty, I don't think.



between the lines

by christina

As the bi-line says, I am now writing this column solo. I see this as a good opportunity to see if I have it in me to write every month without someone present to kick my butt into gear when I get lazy.

Lately I have been looking at my situation, comparing it to emo zines. I see emo zines as an example of taking emotional turmoil and turning it into a beautifully finished product. This is why I chose to dedicate this issue to reviewing a few emo zines that I have recently picked up.

I am running low on stuff to

review, by the way, so send me your masterpieces, kids. Contrary to what my nasty little spiel in last month's intro suggested, I am really not a mean, critical person. Have a beautiful spring and pray for sunshine.

*Christina

...and only the trees were left standing... #2 (24pp. quarter size)

Upon reading this zine for the first time, I was a bit confused. I found it to be reflective of a catharsis on Chris' behalf; however, I was so overwhelmed by

the intense release of anger that I didn't have the opportunity to focus in on the actual content of the zine. Upon a second reading, I was impressed.

This zine heavily focuses on Chris' emotions regarding the disintegration of a friendship. In only the trees... she manages to accurately depict the mix of confusion, anger and hurt that comes when a relationship that was once an important part of one's life ends.

I think that one of the strengths of Chris' writing is that she deals with subjects relevant

to her life in a very raw form. She does not over-articulate issues so that they become removed and somewhat stifled for the sake of being concise. However, her writing is not forced and cliché, as is the case with many zines that are focused on anger, which is refreshing. Chris is working towards regaining a sense of self-love and stability in her life; this is an amazing opportunity to see her work in progress. [This is the girl who makes all of those hilarious straight edge t-shirts to many kids at shows have been sporting lately... read!] Send \$1 to Chris at 5111 Redona Drive, North Vancouver, BC, V7K 3K1.

everything, he does so with flying colours.

This zine flows like poetry without being overly metaphorical. His words and feelings piece together effortlessly, the layout is beautiful, and the visuals meld together with the words so completely that there is a feeling of unity between the two. This kid rocks. Ask him for info.

by my friends/acquaintances or complete strangers in this column. Because of that tradition, reviewing this zine was difficult. I do not have the positive personal bias towards the author that I have with my friends; however, I lack the complete anonymity that I have with strangers. Because of this I almost chose not to review this zine, but I felt compelled to because

I so strongly identified with the content. Plus, the title is a Morrissey quote (how can you go wrong with that!) and the "little prince" layout rocked my world!

This zine involves the author reflecting on her childhood, then transforming that to her current depression. She spends a substantial part of this zine contemplating the view others hold of her in relevance to her emotional state, specifically the fact that externally she comes off as one who has a lot going for her, but internally she feels incredibly alienated and confused.

While I would not say that this zine is similar to...and only trees... in content, I would place them in the same grouping. They are two zines focused heavily on reclaiming one's right to happiness. Send \$1 to Brie at 1805 Dublin Street, New Westminster, BC, V3M 3A2.*

ONE MILLION RAINY DAYS (App. eight size)

This is without a doubt the most beautiful thing I have ever read. Adam Miller rocks my world so hard that sometimes I forget that anyone else exists, I kid you not. In One Million Rainy Days, Adam is taking a break from the longer form writing of Kids With Goggles in order to concentrate on his ability to beautifully weave together the emotions that come with loneliness, reminiscence and confusion. As with

about his acoustic tapes when you write him. Send an IRC to Adam Miller at 4119 Wentworth Avenue South, Minneapolis, Minnesota, 55409.

"she is laughing to stop herself from crying" (20pp. half size) Usually I review zines written

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While this may vindicate DJ Dinette legally, she has been found to be a perverser and I will refer to her as such. I am, of course, somewhat relieved that the CRIC didn't punish her, and I did apologize for my behaviour, but she told me to "stick it up your ear drum."

18 march 1997

printed matters

by lloyd



Going Native STEPHEN WRIGHT (Dell Publishing)

Reading *Going Native* is like mistakenly channel surfing into the middle of a **Quentin Tarantino** film festival. For a while, the narrative thread is tenuously snagged on the rear bumper of an old Ford Galaxie but is blown off somewhere near Creepy White-trash, Nevada and is caught by the prevailing winds on Route 66 and heads west with everything else that is more than slightly twisted or bizarre. Like the hitchhiker, he appears to have no destination

other than the highway itself and the endless personalized worlds of the cars and cabs that appear before him.

In other words, this is a total road book, a road book where you are the car and the character and their lives are real stops that Wright decides, seemingly at random, to drive you into. *Going Native* is a '90s novel, taking its structure from independent movies and its character from a Seven-Eleven. Wright conveys the empty desperation of

his cast by describing in stunning detail the physical landscapes that surround each individual's personal abyss. Whether it is the successful suburbanites getting smashed on daquiris at the bar-b-q or their next door neighbour smoking crack behind the local mall during his lunch break, Wright reveals that the strange and desperate are always close-by and all it takes to get sucked into their abyss is a trip to the nearest mini-mart.

Numbers in the Dark ITALO CALVINO (Vintage)

Italo Calvino is a modernist *Aesop*. His stories are of light, drenched in the clarity of bright lunacy. His writing crystallized the moment when a certain slant of light reveals the one detail that will define a life. The instant when nothing is obscured and the per-

ception is shaped only by the topography of the perceiver's mind. Whether it is the old labourer whose day is

ruined by the finding of a pearl necklace, or the librarian who defeats an entire regiment with a cleverly utilized card catalogue (at last, someone found a use for them!), Calvino's deft brush quickly fleshes out humanity's face in an overwhelming diversity of expressions. He lends us the eyes of a young Italian boy to reveal the ridiculousness of the modern obsession with numbers. Then, with the same ease, he uses the eyes of a Scottish clan chief to explore the concept of war over ideas by the light of a single candle. His stories have the truth and honesty of folk tales but escape the never-never land quality that often seems an inescapable part of the genre. His characters

have the feel of faces at a family reunion, familiar but not obscured but the repetition of daily viewing. Together, these two aspects combine to imbue the work with a sense of universality, a fairy tale for the twentieth century. *Numbers in the Dark* is what would have

happened if **Rod Sterling** could have had **J.D. Salinger** write episodes for the *Twilight Zone*.

In The Skin Of The Lion MICHAEL ONDAATJE (Vintage Canada)

Ondaatje is a shaman, dreaming a past more real than any history. He presents characters as if they were gifts wrapped in old newspapers; each layer of print is a facade that is first obscured, then provides access to the true,

deeper story beneath. When the last layer is stripped away, you hold a piece of history in your hand, something mundane that has become magical. An old knife, a bolt, an earring — each piece has been granted power and meaning because it now has a place in the story of life. The bolt was used as a skate blade by Finnish loggers who, in the morning, skated to work on frozen rivers and when the night had fallen, they skated with torches and found a small place for joy in their hard and lonely lives.

The bolt is a politician's dream of a monument made real by immigrant labourers who ate their lunches in the middle of the night, lashed to steel girders so the wind could not throw them off into the darkness that surrounded them. The earring once worn by militant actresses who performed in illegal gatherings of immigrant workers and their families, the earring she lost the day the bomb in her bag exploded in the middle of a busy street. In *The Skin Of The Lion* mystically transports us into the complex lives of the people that created our world and somewhere in their pain and joy, a sense of continuity, of unity, is forged. *



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Under review

APHEX TWIN

Richard D. James Album (Sire/Warner)

Richard D. James has always been something of a contradiction — his affections for guns and tanks imply an anti-establishment conviction that wouldn't accept \$200,000 from Prill's tires to use his music in its ads. Similarly, his music is a clash of dichotomous elements: a certain melodic misanthropy infected with heartbreak car alarm rhythm patterns. A friend of mine claims that on the newest **Apex Twin CD**, James has gone jungle, but playing a lot of drums very fast does not a jungle CD make. His recent alliance with Tom Jenkinson (aka **Squarepusher**) is quite evident, although James' latest sonic experiments make Jenkinson look positively mainstream. Tracks such as "41" and "Peek 824545201" best illustrate the dual persona of James', although "Fingerbit" is almost **Kraftwerk** in nature. One can perhaps best describe James as what would result from the unholy union of **Philip Glass** and **Frank Tovey** (remember **Fad Gadget**). But as prophetic as most of James' material is, while listening to the saccharine-sweet melodies of "Millkman" and "To Cure a Weakling Child," I can't help but think that the Apex formula and its obvious metaphor for the inconsistencies in modern urban life are getting a bit tired. I also don't think he cares much what I, or any of you, think.

Garrif Giesbrecht

ANTI-FLAG

Die For Your Government (New Red Archives)

Those of you suffering from seasonal adjustment depression know that high school is not a soothing atmosphere. Righteously thinking so, I skipped my two attention classes the other day and fled to CITR, hoping to smash my blues with some good punk rock. Unfortunately, upon arrival, nothing helped to lighten my mood.

AFI, The Villetans, The Queers, Snuff, The Ramones, and even The Swinging Utters were all boring. Then I remembered the brand new **Anti-Flag** album I had seen in the dj booth. I played it. It rocked. The band ripped through 17 tracks of organic CI with such wild abandon that it got me out of my rut. It was so excellent that I was more than happy to forgive them for their phony English accents.

Such a smorgasbord of sub-cults! Inmate authority got its justice in "Police State in the U.S.A.," "You've Got to Die for Your Government," "Red, White and

Brainwashed," "Kill the Rich," and the roofblowing "Fuck Police Brutality." Dumb junks in neckties go! what they deserved in songs like "Drink Drunk Punk," and "Punk by the Book." Rich, lithe posers in spikes had their asses kicked by "Dovey Destroyed the Punk Scene" and "Summer Squatter Go Home." The album even has a couple of love songs!

The album includes a meaningful and informative article about the survival of Punk in Pittsburgh, written by some guy whose name escapes me. There was also a quote from my favorite group, **The Dead Kennedys**, which every punk album should have. "Tell Mr. President that I'm jerking off!"

Jon Fleming

BEAUTIFUL SOUTH

Blue Is the Colour (Go Discs Ltd./Polygram)

Fans of **Beautiful South** will appreciate this album along with those who enjoy rhythm in words. As per **Beautiful South's** renowned yet changed attitude, the lyrics reveal stories of despair in this plastic world where "you can't breathe the air through the thickness of the small and you can't see the hair through the grease or the gel."

Tragic poetry is vocally expressed in upbeat, happy tunes accompanied by joyful funk-funk music that smacks of traditional **BSOuth**; tales reveal the woes of an unsatisfying marriage to be, a whore's wish, a struggle with drink, a starving girl, a world gone mad and the loneliness of many in city life. The joy expressed in the sounds will keep one from going too far down when hearing these tales to blue. You can walk away filled with energy to continue the fight for justice and the creation of heaven on earth in a world where some greedy people try to claw at our faith in humankind and make us forget about respecting the earth beneath our feet.

Karen F.

BODYJAR

Rimshot (Revelation/Shoglobe)

I have been told that **Australia's Bodyjar** put on a great live show, so I thought, what the heck, I'll pick up the CD and give it a whirl. **Rimshot** is full of upbeat pop punk made so popular nowadays by many **Epitaph** bands. I kinda like the first few songs, but the CD as a whole lacks that pop character, the kind of stuff that makes a song stick in your head and forces you to carry the tune with you throughout the day. The song "Windsok" comes close to

that, but not really. There is a song about skateboarding and a song about some bridiplayer with one arm. Overall, it's an OK CD. If you're into that "Epitaph sound," you might like this, but for me it takes a little more to keep my attention.

Kenny

THE CRUMBS

The Crumbs (Lookout)

I feel bad. I just finished writing a review bitching at **Lookout Records** for not releasing any other than sub-punk from any "new" bands, and then they turn around and release this. I'm pretty sure that **The Crumbs** have been around awhile, but this is their first full-length on **Lookout** and I like it. It's pretty old-school with snotty sounding vocals and lots of leather jacket and stuff on the cover. It sounds to me like an album of upbeat **Queers** songs. There's also one really, really cool instrumental.

Dave Tolini

DEAD AND GONE

God Loves Everyone But You (Alternative Tentacles)

The press kit on this ensemble reads something about how they've been compared to bands such as **Scratch Acid**, **Toad and Neurosis**. Would **Alternative Tentacles** like you? They're pretty much on the money. **God Loves Everyone But You** is suitably "heavy" and grim. This Italian (according to the good people at **Scratch Records**) combo never lets things get dull, though. **God Loves Everyone But You** (the shock value of that title must be significantly greater in Italy) is tempo full of nifty twists and turns, kink changes, counterpoints, mood swings, and some lovely, primal, staccato guitar work. **Dead and Gone** sound like the real thing. Though odds to decay, immolation and Armageddon hardly seem like a novelty in the world of rock 'n' roll in this day and age. **Dead and Gone** play as if it mattered.

le marabout

DRASTIC

Reaction Time (Shredder)

I dig that whole punk underground schtick that's been around for awhile now. The latest edition to the ever growing roster of automotive influenced bands is **Drastig**.

Reaction Time isn't surf, although it is instrumental, and they don't have a lot of "car" songs. The music rawks throughout, sounding like it belongs on the soundtrack for one of those dragstrip "And they walked away."

type action, you'll get a sense of these tunes, you'll get a sense of these tunes. They also do a nice cover of "Don't Fear the Reaper." I always thought the **Shredder** label line-up was kinda weak, but **Drastig** pulls an easy 4.79 in the rock and roll quarter mile of track.

Rev. Norman

SLIM DUNLAP

Times Like This (Medium Cool/Restless)

Slim Dunlap returns with another solo album and it's a laid back, lighthearted affair. If you can picture **Slim** and the boys sittin' around on the porch in some tiny, rural American town relaxing, sippin' beer, playin' some tunes, you'll get a sense of what this album's about. **Slim** treats us to some no frills pop songs ("Girlfriend" and "Times Like This"), some blues/rocky funk ("Not Yet" and "Chromie Lunk"), a sloppy Steppenwolf tune ("Cow"), and an old, loveable country song ("How This Town"), with a little messin' around thrown in for good measure ("Jungle Out There"). Come to think of it, **Times Like This** (literally produced by "anyone handy") could almost be a long lost **Replacements** record (hmm ... I wonder why).

Anyhow, it's obvious that **Slim Dunlap** is playing music for his own enjoyment; not to be rich or famous, or to change the world. It's easily one of the most unpretentious albums I've ever heard.

Fred derf

ELECTRIC SKYCHURCH

Together (Moonshine)

Electric Skychurch, named after a concept by **Jim Hendrix**, produces a psychedelia not with guitar pyrotechnics but on a mountain of synths. Vocalist **Roxanne Morganstern** provides the only organic element. Lots of dance acts have used this formula but never with such an apparent identity crisis.

On the **Together EP** the **Skychurch** seems unsure if it's a populist crossover act or a group of raw, underground, analogue bashers. The first track, "Deus," suggests the former. Despite the lack (nine minutes), **Roxanne's** soothing vocals and the slick production are instantly enjoyable, and nauseatingly chirpy. Things get better later on, with the tribal aspect of "Dun Dun" being suitably propellant and the ambience of "Ascension" being quite pretty and original, though veering dangerously close to new age music.

Electric Skychurch, while showing promise in two opposing directions, just doesn't have it together enough to craft a thoroughly satisfying listening experience.

Jovian Francy

H R and the ROADRUNNERS

Wine Women and Sin (Victory)

This is an interesting release. Hi

Fi and co. all grease and tattoo) are a Chicago five-piece who have the sound of **Reverend Horton Heat** (with a rockin' sax added) mixed with a healthy dose of **Social Distortion's** "social conscious" lyrics. For example, "Run Johnny Run" chronicles the troubles that befall a mixed-race couple and other tracks bemoan the decay of North American society. That doesn't mean this CD's a bumper to listen to — it's not.

The majority of the CD is pretty straightforward and fast, with the odd change of pace occasionally thrown in. On the track "What the Hell," they rip off the riff to "Go Cruise" and add a blue beat to it (that's who you young'un). Overall, it's pretty raucous with the occasional bout of shouted background choruses. I was engaged throughout and could actually see this crossing over to the mainstream with proper exposure. In the meantime, the rest of the Rev. and his ilk should get this.

Sean Law

IGNITE

Past Your Means (Revelation)

Ignite is your average California hardcore band playing heavy music for angry teenagers. There is nothing new or original about this CD and that's why I don't like it. This is not to say I don't appreciate good hardcore, because I do, but only if it tries to be something unique or attempts something new and interesting.

Unfortunately, **Ignite** falls into the same old, boring trap that a lot of other dull and mediocre bands have fallen into, because I do. If you want a good, new hardcore album, don't buy this one ... try something from **Strain** or **Neurosis** instead.

Chris C.

ORANJ SYMPHONETTE

Plays Mancini (Gramavision)

When I think of composer **Henry Mancini**, the first association that springs to mind is **high** (and **low**) class. Then I think of **The Pink Panther Theme**. **Russell**, an older student, used to play a tumbler solo in the middle of the song. This memory and up with the image of **Russell** taking his whacker over sized drum sticks and whacking me across my arm at some point during class. This was all quite comical to him.

I guess what I mean is that when I think of **Mancini**, I don't think of light entertainment. Instead I think of physical pain.

Fortunately, thanks to the **Oranj Symphonette**, I now have a more positive connection to the man's music. Yes, **The Pink Panther Theme** is here as are most of **Mancini's** best known tunes: "A Shot in the Dark," "Day of Wine and Roses," "Moon River," and "Baby Elephant Gun," a melody of "Baby Elephant Walk" and "Peter Gun."

Players **Matt Brubeck**, **Ralph Carney**, **Joe Gore** and **Scott**

Amandola, along with producer **Pete Scaturro**, take the glass off the tunes, executing them from a variety of styles: free-form jazz, lounge, punk, ska, reggae. You get the idea.

Apparently, this energetic and eclectic band has more works planned for the future, so it appears they won't be limiting themselves to being a mere **Mancini** cover band. Perhaps they could take on **Johnny Mandel** and his theme from **MASH**, so I can exercise some more junior high demons.

Michael Chouinard

ROBERT POLLARD

Not In My Airforce (Mastodon)

Robert Pollard is the lead singer from **Guided by Voices** and this is his "solo" album. This isn't much of a departure though, as all **GBV** members make appearances here. **Slack**, lo-fi guitars guide **Pollard's** intimated proclamations, as usual. This album could grow on you if you let it, but it makes me tired — sorry, it's just not in my airforce.

Kevin Dimples

THE POUUMANS

By Surprise (Independent/PO Box 1106)

Sloan's influence on Canadian independent music is unmistakable. Many bands have taken that group's songs for names while others just try to emulate an aspect of the diverse pop sound that makes its home in Halifax. With a baker's dozen of lo-fidelity recordings (the cover even glories in the phonographic sound), **The Pouumans** jangle pop-rockers are produced by **Sloan's** Chris Murphy. It's no coincidence when you consider how similar the former's songs are to the latter's.

This is a relatively new band, however, so I think it's safe to give them time to develop their own style (how many people said **Sloan** was just another **Sonic Youth** ripoff?). Sure, the performance is on the sloppy side, but never let that stop this is a bad thing!

Comparisons aside, **By Surprise** is a strong record in its own right, so buy it for a nice surprise.

Brian Wieser

PULLEY

Esteem Driven Engine (Epitaph)

Pulley is made up of fragments of **Ten Foot Pole**, **Face to Face**, **Strung Out** and **No Use for a Name**. It reminds me a lot of **Ten Foot Pole**, but way better — tighter, faster and just really, really good. I have to admit that the **Epitaph** name and the cheesy cover had me fearing that this would be just another "we're-punk-and-we-gonna-prove-it" release from that giant American money machine. Not so. This is good shit.

Dave Tolini

real live action

JUSTINE Friday, January 24 Western Front

Earlier that evening, the girl missed about what she had heard of this band, **Justine**, and having never before heard them herself, found it difficult to imagine this all-woman, experimental four-piece from Montreal. Would they be poppy? Would they croon, would they cry, would they be... new age? The girl's fears were quickly quelled as she entered the doors of the Western Front and what she had found troubling earlier on in her head now materialized before her. She immediately decided it was not a four-piece, but a nine-piece: keyboard/synth, saxophone, drums, bass, Chapman stick (created by a certain Mr. Chapman somewhere in California sounding something in between an electric harp and a double-bass). In keeping with the tone of experimental jazz-fusion, the instruments had their own intrinsic value but also became strange, previously unheard relics with sides to band on, tubula rasos reserving resonance for the right sized shoe, not necessarily part of a pair. Imagine if you will, **Jad Fair** dressed in a bonhomme suit, reincarnated into a variety of instruments played by four Quebecois women. No, no, imagine the soundtrack created for the CBC biography of that silly French woman Coco or Loula or whatever (Bye bye, mon cowboy). And the authors of this soundtrack are Gilles Vigneault and Nana Mouskouri and they have it in their heads to do a remake of "Waltzin Black" by **The Strangers** but can't get along. So they take a break and try their hand at costume design for the same biography and design a skin-tight, vinyl bonhomme suit and cast **Jad Fair** as the heroine.

OK, now forget all that derivative nonsense and suspend the language barrier. Imagine something you've never heard before, but like a *deja vu*, it's all eerily familiar — and right when it starts getting awkward, normally

comes creeping in again with a song about food. Food for thought, a recipe for culture. With equal parts experimental jazz-fusion, funk, pop and "noise art" with a base in traditional French-Canadian folk, **Justine** is one language fantastique... bon appétit!

Sydney Hermant

THE SMUGGLERS ZUPMANO MALCHIKS Saturday, January 25 Starfish Room

1996 Shindig finalists the **Malchiks** got the call to open for this triple bill of local bands on a night which would prove to be an interesting study of contrasts, both in music and style.

Isoswassen's favourite sax band set the tone for the evening with a fun and defiant set, and easily got the large enthusiastic crowd that turned out to see them in motion on the dance floor. They are obviously still young and evolving musically. Right now, the **Malchiks** are a band that pretty much flies on the basis of being young and brazen and there's nothing wrong with that, especially if you consider what they're doing to help keep teens off the streets in **Isoswassen**.

In a bit of a contrast to that was **Zupmano**, who are a calmer and much more hard-boiled band. The touring they have done on their latest release shows the way they have really settled into performing the new songs live. **Dave Carswell** from **The Smugglers** now plays guitar for them and adds a nice dimension on vocal harmonies. Maybe, it was because I [23] was in the upper end of the age spectrum at this show, but I definitely thought they kept things moving in the right direction with a typically solid and sophisticated set.

Anyway, these two bands provided an effective setup

for **The Smugglers**, who manage to put the best of the **Malchik** and **Zupmano** worlds together in one. In the spirit of their (then) forthcoming European tour, they held Weiner eating, dancing, and kissing contests (the last one's prize was the chance to kiss a Smuggler of your choice) where being excessive was more important than being good.

Distractions are what makes **Smugglers** shows so much fun, but they also put on a good set of music, fueled by their live performance as the in-house band earlier that night on **RealTime's** Beach Party. There's not much to say that hasn't already been said about them, but they are definitely one band that defines the spirit of rock and roll. Looking good and sounding

★ ZUPMANO ★ at the Starfish Room



photo by Barb Yamazaki

good, they ended the night in style and showed us all a little about what it means to serve, protect, and entertain.

Andrea Gin

TRICKY
Friday, January 31
Richard's on Richards
If anyone went to **Tricky** intending to see the man behind the murky, groove-based music, they went home disappointed.

The sinister prince of trip hop (a genre name that he

doesn't like) slunk onto the dark stage at 11:30. Dusky red lights came on and the band began to grind out "Ponderosa," one of the stand-out tracks off the 1995 LP *Maxinquaye*. But the creative force of the group kept on the synthesizer, his back to the audience throughout the song.

His bandmates weren't so bashful. Using the mic stand as a pivot, chanteuse **Martina** settled into a twisting atomism while she provided a sugary counterpoint to **Tricky's** darker lyrics and sounds. The rhythm section was solid, able to duplicate most of the wide range of grooves that are sampled onto the albums. In several songs, particularly the cover of **Public Enemy's** "Black Steel," the guitar was souped up to a grunge-like punch that left many in the audience commenting on **Tricky's** hard live sound.

When he took over the vocals to *Pre-Millennium Tension's* "Tricky Kid," his face lit up by heartbeat pulses of red light, **Tricky** took control. The other musicians became a hand to hold his voice and synthesized goodies out to the crowd. That being the case, one of my few complaints of the show was that his vocals, which either nature or hobbies have already turned into a muddy gurgle, were sometimes lost in the mix.

Even when singing, **Tricky** is impenetrable. Most of the time his head is spinning and his legs are shuddering so fast that his face becomes a hummingbird-like blur. In the brief moments when he's not moving, there's a mask over **Tricky's** face that reminds one of the metallic face-paint he wears on his video for "Hell is Round the Corner."

The mask is his intensity, a gulf between the largely happy-go-lucky audience and the manic, nihilistic intensity of this artist. Evidence of this was "Sex Drive" which mutated into the scream-chant, "I'm paranoid."

Aside from that song and a blistering, extended version of "Venf" in the encore, **Tricky** pretty much stuck to the recorded material. The most notable exception was a near ten minute synthesizer solo that interwove muted electric guitar

cries with mechanized voices.

After a strong hour and a half and a short, scorching encore, **Tricky** was gone. The length of the show was a disappointment after rumours of longer performances by **Tricky** earlier in the tour, presumably to make up for opening act **Jeru the Damaja** jumping ship.

Seeing **Martina** awash in green light, sexy and crooning next to **Tricky** growling from the dark, reinforced the eroticism that comes along with paranoia in his music — an eroticism not unlike the phantom in *Phantom of the Opera*, another artist working behind a mask of neurosis.

CJT

LUSCIOUS JACKSON TEN DAYS LATE Friday, February 7 Rage

I wasn't sure if I would have a good time or not. I wanted to, sure, but I just wasn't convinced. I wasn't sure how big the turnout would be (tickets were a little pricey), I didn't know if there was an opening band, and I was tired and wasn't getting my energy back fast enough. There were just a lot of unresolved variables there.

I put them all to rest after I walked in and found out **Ten Days Late** were opening. You can't see me right now, but I'm giving the Horns of the Devil Salute. They RRRRRROCKED! Man, they didn't hear the jams. I hadn't heard them since they did their first 7", but they have only gotten exponentially better. Keep an eye on these ladies! They're a nitro-powered indie car on the fast-track to fame! Unfortunately, I think I was the only one dancing, but I guess everyone was saving their energy for the feature performance.

Jackson the funkiest women in the world?

A: Yes! They rock harder than a Magikist! I started dancing the second they started, and their exhortations to "get on the floor, let's dance some more" just added fuel to the disco inferno burning in my heart. They suffered a lot of grief on their tour where they opened for the **Beastie Boys** — general verbal abuse by people who didn't want to see them and wanted to know where the **Beasties** were, anyway. It must have made them all bust up with happiness inside to play the first night of their tour in front of a crowd that called them back for not one, but two en-

cores. They were smiling a lot, so I'll just take that as a yes.

Their music, by its very nature, inspires fervent dancing, and I will go back and see them again whenever they return. Yeah, I had some kinda fun.

Plus, they let me dance on stage with them, and that didn't hurt matters any.

Mr. Chris

NEW WAVE-OKE Saturday, February 8 Railway Club

Maybe I need attention. Not that I was deprived as a child, but that's one of the only reasons I can think of as to why I wholeheartedly throw myself into karaoke constantly. Not once, reluctantly — but all constantly, enthusiastically. That evening was no exception. Scarcely was I in the door before I had slapped my John Henry on the sign-up sheet and was up on the stage doing my unique rendition of **Gary Numan's** "Cars."

The Railway Club was packed that night; people were lining up outside for 45 minutes to get in. People were pumped for New Wave-Oke. I guess New Wave was an experience shared by all of us. Go up to any kid in junior high today and start singing "Don't You Want Me Baby?" — they probably know the words.

People could not stop signing up to sing. There were actually too many people signed up than they had time for, which is a change from Punkaoke, where they had to be with and place with audience members to vocalize their punk rock favourites. Perhaps the difference is that more people know the lyrics to "My Sharona" than to any given **Fear** song.

The bottom line? Everyone got nicely drunk, and while some individual audience members sang or not, there was a rousing chorus of **Split Enz** at the end of the show.

Youth today may be overly wrapped up in their pot, but when it brings together such an overwhelming feeling of love and unity, who can complain?

Plus, they gave me a T-shirt for singing, and that didn't hurt matters any.

Mr. Chris

SOUL COUGHING Sunday, February 9 Starfish Room

Arriving early to get comfortable seats, I almost passed out when the powerful stench that can be described as the

body odour of five males who, in the absence of available reapplications of deodorant, are trapped together in a sealed room after a day of physically intense labour. Very, very repulsive. Enough ammonia was floating in the air to cause serious brain damage.

Humans can endure much for the sake of a very hot show. Opening up **DJ Di** [sic] and his boy from Bristol, England (don't you know how cool that is!), who entertained us with drum and bass. People kept flowing through the doors, a few dancing but the majority continued to drink, smoke and chat 'cause the main attraction was still backstage. **Soul Coughing's** presence swiftly brought the crowd to attention as everyone readied themselves to sway to the soulful, funky rhythm of this New York band.

Opening with "Is Chicago, Is Not Chicago," we kept riding smooth waves of speedbumps as they moved back and forth continuously from mellow to high energy pieces. Drawing primarily from works off their first album, *Ruby Vroom*, Soul Coughing dutifully pleased the crowd. Their lyrics reflect

a creative genius able to evoke truthful images of the world from linguistically lunatic combinations of words and numbers. "I'd like to protest against my mind," M. Doughty said. My feet began to shuffle and my hips and spine kept S-curving in pure ecstasy to the sound emerging from the upright bass and those drums. As I headed for the dance floor, the powerful energy infused my body, opening any blocked areas, causing me to spasmodically dance madly with a grin so wide. Judging from the height many were reaching on the floor, Soul Coughing is appropriate medication for health and bliss. They make you laugh and dance. They support vaginal pride, *Star Wars*, but not false goatees. Thank you, Soul Coughing.

Karen F.

DIGGING ETHNIC CULTURE
MECCA NORMAL
LOIS
REFLECT/REFLECT
GAZE
Saturday, February 15
Anza Club
Locals **Gaze** started off the "Evening of Underground Pop and Performance" at the

Anza Club. I haven't seen Gaze since they opened for **Wandering Lucy** at the Edison Electric. At this time, November '95, Valeria was still drumming for them [she has since left to do chocolates full time and Rose Melberg of the **Go Sailor/Tiger Trap/Softies** fame has stepped in] and all three members seemed a little out of sorts, ensnared in timidity. They were not without quality, but they were definitely lacking the cohesion and comfort needed to nurture that seed of quality to fruition. So what a crazy Karkian chrysalis has occurred in the time between then and now, the past and the present day **Gaze**! On the greater time-space vector scale, **Gaze** has become an advanced social and musical phenomenon equipped with tight instrumentation, confident vocals-vocals-vocals, and an ease and comfort with each other, creating the dy-

namic of the grown into the skin **Gaze**. Good. Good. Really

Digging Ethnic Culture

★ **LOIS** ★
at the Anza Club



photo by Barb Yamazaki

good. They finished their set with a cover of **Crayon's** "Peckd." Good and happy **Gaze** played their first Olympia,

Washington gig the previous night and brought some Olympic gold medalists back across the border. Slim chewin' Wolf and Sue Fox are part of a three-some called **Refect/Refect**, the third party being Zack, drawer/comedian by day, drummer by night. My grade four teacher, Mr. Disante, once told our class that "there is no such thing as the present." Now that's just not right, messin' with the kids! What about livin' in the Now, what about living in the land of cheese (Wisconsin) in the FUTURE: lat. few-cheer? "Then there was a car accident and she was depressed and couldn't get out bed, then one day she jumped out of bed screaming, 'It's late for me!'" But then she blew up the building by the river that the future was in in order to get the fu-

ture that is our friend, just like in the old days, and guess what she found in the rubble, Mr. Disante? The present.

Speaking of presents, curses to the Hallmark™ holiday situated in and around mid-February, cuz me no get any presents. **Lois** got three more Valentines than me. Olympic numero dos, **Lois**, followed **Refect/Refect**, and was the only acoustic act of the evening. Nice **Lois**, voice good. **Lois** tells funny and endearing stories of altruism like the one about the hundred dollar bill in the guitar/urban Robin Hood shoot-out story that I won't elaborate on, as some things are to be kept sacred, between yourself and others who were there, in order to maintain indie crock points — ooh, mystery, intrigue, underground pop and performance. "We don't know whether to ask for more or for less" ... umm, "MORE PLEASE."

One of the major benefits of living in Vancouver is having **K and Matador** recording artists and local performer music icons **Mecca Normal**, who still never cease to leave me somewhat speechless. The squeaky elephant with the accordion says, "Yes, more please."

Sydney Hermant

THE SUPER FRIENDZ



Slide Show

Pure pop mixed with a little ballad here and a dirge there all driven by two guitars, bass and drums - an honest progression that pretty much rocks.

Featuring "Up and Running" and "Forever A Day"

AVAILABLE NOW!



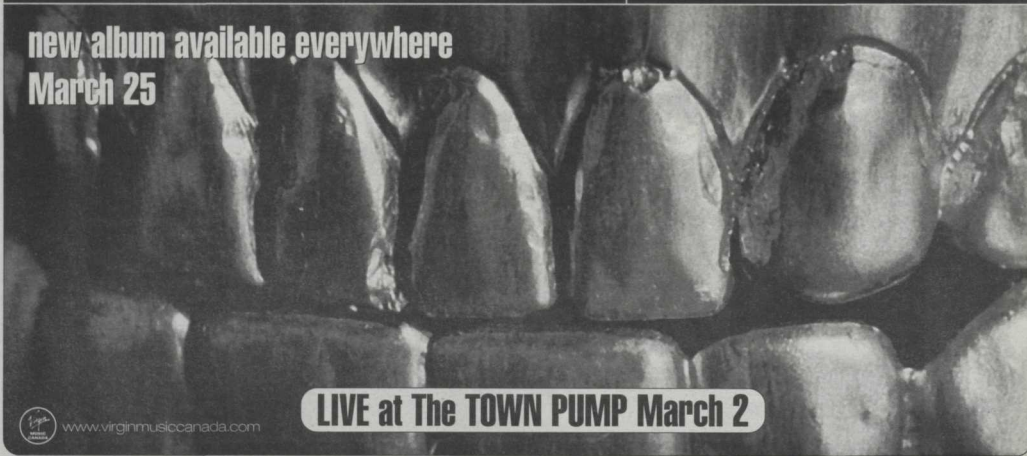
The
**chemical
brothers**
dig your own hole

The New Album - Coming in April
www.virginmusiccanada.com



change of heart | steelteeth

new album available everywhere
March 25



www.virginmusiccanada.com

LIVE at The TOWN PUMP March 2

march '97 LONG VINYL March '97 SHORT VINYL March '97 INDIE HOME JOBS

1 the molistics	tropic of hokum	blue lizard
2 various artists	team mint	mint
3 hi fives	and a whole lotta you!	lookout
4 the evaporators	united empire loyalists	hardwar
5 veda hille	spine	independent
6 underworld	pearl's girl	war trax
7 various artists	shots in the dark	donna
8 team dresch	captain my captain	candyass
9 hoesos rancheros	get outta dodge	mint
10 johnny cash	unchained	american
11 luscious jackson	fever in fever out	grand royal
12 descendants	everything sucks	epitaph
13 skanking pickle	the green album	dr. strange
14 trans am	surrender to the night	thrill jockey
15 sook-yin lee	wigs 'n' guns	auju
16 various artists	incursions in illibent	asphodel
17 heavenly	operation heavenly	k
18 the inbreds	it's sydney or the bush	pt/lag
19 maps	life in general	tooth & nail
20 various artists	in defense of... vol. 2	caroline
21 the timber kings	she changed her name...	incoative
22 abs	if the music's loud enough	nefer
23 helmet	aftertaste	interscope
24 space kid	cereal	humungous
25 aonks!	stranger anxiety	dr. strange
26 anti-flag	dile for...	new real archives
27 sukpatch	havin' grass...	slabco
28 manifold	novosibirsk	transiberian
29 cause for alarm	cheaters and the cheated	victory
30 tricky	pre-millennium tension	island
31 various artists	yo yo a go go	yoyo
32 ampano	gain' through changes	sub pop
33 james taylor quartet	mission impossible	hollywood
34 mr. quinton	the first two records	bulb
35 alio martinis	the bottle collector's...	independent

1 the softies	the best days	k
2 inbreds/plumtree	split	pt
3 the hanson brothers	the hocky song	essential noise
4 mecca normal	paris in april	k
5 real big fish	teen beef	mojo
6 duotang	the message +2	mint
7 teen titans	more songs, less music	peek-a-boo
8 merseysippiuntitled	untitled	loaf
9 built to spill	untrustable	warner
10 the planet smashers	inflate to 45 rpm	jump start
11 sparkmarker	sawed-off but silent	sub pop
12 the kent 3	basketball medics	super electro
13 junior varsity	go! to the ice cream...	peek-a-boo
14 inaparcables explosion	2 kindsa love	matador
15 secret agent	no winners no losers	man 'n' dad
16 cat power	fact	undercover
17 good horsey	emperor... b/w pink pages	trackless
18 the vapids	i wanna be a teenager	crack
19 squirrel nut alppers	hell	mammoth
20 the leftovers	gravy train	independent
21 satan's pilgrims	the rise and fall of...	k
22 the loons	paradise b/w i drain...	time bomb
23 seaboard	princess + 4	sub pop
24 the b-movie rats	soul fucker	lap dance
25 kide bakem b/w egghead	split	dizzy
26 songs: ohia	one pronunciation...	secretly can
27 silkworm	never met a man...	matador
28 clap bella	in	endearing
29 cain	cain b/w come back	allied
30 trollin withdrawal	evil eye	arrronous
31 dj food	sonic soup	mlo
32 bust	spin up! b/w i'm better	radioopaque
33 yum yum tree	riot up your ass	vital
34 violet nine	punkability rules...ok?	little boy
35 whertund	the day of wack	cream cloud

1 the colorifics	747 (now i see heaven)
2 gaze	jellybeans
3 readymade	dream't i fell from you
4 plumtree	in the sink
5 oh susanna	shame
6 hissy fit	she.
7 ip5	fuzzhead pills
8 coal	chemicals
9 kid champion	luminites
10 pest 5000	break my heart
11 wandering lacy	baby eyes
12 submission hold	ed anger
13 euphonie	let's get out of these monkey suits
14 touch & gos	campus radio boy
15 celestial magenta	salad days
16 squeaky	ten twenty-three
17 jackass	reality bites in santa barbara
18 the bloody chiclets	on & on
19 hislburger	big ass burger
20 south of main	elmer
21 the stupes	devilina
22 spm	justify/glorify to god
23 ft. henry	oh oh
24 mawerark the sanitary elephant	i wanna get punched
25 loangee	eternal smile
26 stratochief	she shoots, she scores
27 the wingnuts	hate my job
28 the spivees	johnny come lately
29 destroyer	karen is in rome
30 head trophies	epidural hiatus
31 the smoking jackets	bellic boogie
32 1000 stamps	poster child
33 jumper daily	never cry wolf
34 the pirates	the pirate song
35 thrill squad	out of touch girl

LADY DEATHSTRIKE'S LUNCHBOX

1 team dresch	captain my captain	candyass
2 no means no	rise 12"	wrong
3 lois	infinitely plus	k
4 evaporators	united empire loyalists	hardwar
5 nichelle shocked	kind hearted woman	mood swing
6 vegas beat	vegas beat	candyass
7 trans am	surrender to the night	thrill jockey
8 invownd	repetition	kill rock stars
9 alio netto	super relax	warner bros.
10 steredab	fluorescence	island

and sometimes why

1 veda hille	spine	independent
2 naila (scissor girls)	solo album	atavistic
3 heavenly	operation heavenly	k
4 reflect/reflect	what's your defect? 7"	kill rock stars
5 team dresch	anything and everything	
6 movietone	useless landscape 4"	planet
7 sunflowers (chan marshall)	singing death chants...	drag city
8 softies	winter pagament	k
9 motel no tell	live in olympia	
10 chickfactor nine		

CITR

charts

1 lisa carver	2 cindy daly	3 julie doucet	4 kathleen hanna	5 A2	6 dave darcy	7 kim gordon	8 juli	9 niagra	10 miss adior
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discorder production hell

kept up keepin' on.
 john fahey • wof • blur • unrest
 (perfect teeth!) • cut de sac • beans
 • fugazi • seaweed • veda hille •
 softies • bouncing souls • crayon •
 autechne • heavenly • delgados • 3Ds
 • art bell (talk with attitude, man) •
 cibo matta • lois • modest mouse • el
 veg • broken girl • azita (scissor gal)
 uppers of choice.
 ken - superfriends • kevin - tullycraft
 • barb - go sailor • oristan - neil young
 • miko - magnetic fields (wayward
 bus! susan anyway rules...) •

on the dial

CITR

101.9 fm

SUNDAYS
ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Tans open.
THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion. Join Kim & Helen for another month of travels. Bring Carleton!

QUEER FM 6:00-9:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GETTAJNJA! 9:00-10:00PM GettaJnJa! features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhaits, and also Quawwalis, Folk Songs, etc.
RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFCJ (Los Angeles, California).

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop your gear and step up late. Naked radio for naked people. Get best. Love Dave.

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-skin, James and Peter, offer a soulful blend of the familiar and exotic in a blend of soulful delight! Tune in and enjoy each weekly brown plate special.
THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Court of Ignorance. What will we play today? Rog will put it away.

MEKANIKAL BUFOONERY 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise (industrial/noise/funk) and an hour of Skinghri Bufoonery (jazz, jazz, birlap) tone. scakel@mechlink.bc.ca

THE MEAT-EATING VEGAN 3:00-4:00PM Endeavour to feature dead air, verbal battles (only when I speak), a work of music by a twentieth-century composer — can you say minimalist! — and whatever else appeals to me. Fog and dylke positive. Mail in your requests, because I am not a human answering machine. Got a quarter there call someone who cares.

THE CANUCK STOPS HERE 4:00-7:00PM Listen for all Canadian, mostly independent tunes.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-soo Gavin Walker. Features a 11.

Mar. 31- Justin Ho hosting
 Mar. 10- pianist/ composer Bud Powell
 Mar. 17- Fill-in host: Jazz will play
 Mar. 24- Stan Getz and Bill Evans in Concert
 Mar. 31- Trombonist Matthew Gee
DRUMMY SPACE 4:00-12:00AM Jazz, breaks & the silence in between @ 1060pm.

TUESDAYS
LADY DEATHSTRIKE'S LUNCHBOX 4:00-11:00AM Lunch box with a samurai warrior gone wrong. Music, interviews, madness and more!
UCORIC ALLSOTS 11:00-1:00PM An eclectic music show. Phone in and request!
RADIO FREE WOMEN 3:00-5:00PM KRIA 5:30-6:00PM. News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard where the unheard and the hordes of hardly heard are heard, courtesy of host and demo director Dave Sawyer. Herd up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical festa express with your local hosts Rolando, Remy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery

fiesta favourites. Latin music so hot it'll give you a tant! **RADIO SABROSAS!**

NAKED RADIO 4:00-10:00PM-12:00AM From Theological Monk to Meridith Monk ... we'll play it. Genre-busting, cutting-edge jazz and other experimental sounds, plus informative label/artists features. Join Mike and Sean.

WITCHDOCTOR HIGHBALL 4:00-10:00PM 12:00AM Noise, ambient, electronic, hip hop, jazz, christian better being 'n's, the occasional amateur radio play, whatever.
AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS
COLONEL SANDER'S HIDEOUT 8:00-10:00PM Dude if you're a playing pretty girl music in my Command! **LOVE SUCKS 12:00-2:00PM** If you can't make sense of it, and that bothers you, go somewhere else. We use scissors.
THE MARY TYLER MOORE SHOW 2:00-3:00PM "Better a brat than a beauty queen!"

MOTORDADDY 3:00-5:00PM "Let those who ride decide!"

ESOTERIK 4:00-7:30PM Ambient/ electronic/industrial/ethnic/ experimental music for those of us who know about the rituals.

SOLID STATE 4:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Poth.

AND SOMETHING WHY 7:30-9:00PM long handlegs, gals in myco-pil, undomans ... these are a few of our favourite things. Lo! Lo!

TROPICAL DAIQUIRI 9:00-10:00PM Zouk, Soca, Samba, Salsa, Yem! Even Soca. Enjoy the Tropical Daiquiri with El Doctor del Ritmo.

STRAIGHT OUTTA JALUNDHAR 10:00PM-12:00AM Let Di's Jindha and Bindha immerse you in radioactive Bhungal "Chakkh de Palya." Listen to all our favourite Punjabi tunes — remixes and originals. Bmoosad!

THURSDAYS
FLUBUSTER 4:00-11:00AM Bad hill blood, apy music and an accordion falls. Caution: high in fibril!
MUSIC FOR ROBOTS 4:00-11:00AM Electronic Noise-New Wave-No-Wave. Ride the Corona ray into the future. Fan-bat electronic hosts.

CANADIAN LUNCH 11:00AM-1:00PM From Tofino to Ganoder, Baffin Island to Portage la Prairie. The all-Canadian soundtrack for your midday snack!
STEVE & MIKE 1:00-2:00PM Crushing the boys' club in the pit. Hard and hot, heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy time!
OUT FOR KICKS 6:00-7:30PM No

Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris & ON AIR WITH GREGG & HAR 7:30-9:00PM. Boots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9. Live bands from 10-11.

DISTORTED CIRCUITRY 10:00-4:00AM DJ Morgan & Fay brings you the latest info and tunes in the realm of electro/industrial & synthcore. Hard beats to invigorate your late night angst.

FRIDAYS
VENUS FLUTRAPS LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here and bring some ice. XOXOX
TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-TI SCENE-K DRIVE! 11:00AM-12:00PM Tune in for another fun-filled hour of ska with hosts Julie and a suitable "Ska-Ti" replacement (he's in Europe).

KNIFELINE ROOM 12:00-1:00PM As Charlie Brown once said to Schroeder: "pink, pink, pink, all day long! Good Grail!"

LUCKY SCRATCH 1:00-2:00PM Swing on the gallops pole and get yer dose of blues in the afternoon. Hosts Anna and Andy.

LITTLE TWIN STARS 2:00-3:00PM Jessica Spazz and Kim at it's finest.
NARDWAR/ THE HUMAN SERVETTE PRESENTS ... 3:30-4:00PM Have a good brunch!

NATION 2 NATION 4:00-9:00PM Underground sound system-style modernix radio.

AFRICAN RHYTHMS 4:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, blues, samba, bossa, African Music around the world. **FOR THE RECORD 6:30-8:45PM** Excerpts from Dave Emory's Radio Free America Series.

HOMELESS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. ... Guest DJ's, interviews, news, reviews, giveaways, and more are part of the flavour of homebase.

LUMP SINK 12:00-2:30AM Hosted by the G42 players. "The show that doesn't hate you." With your friendly pals Fritter, Al Blacken and Postman Pat. Alternating with Dr. Killdare. Contact Impink@braken.rock.org

LUCID SOUL 2:30-4:00AM Dr. Killdare plunders even further into the wee hour trying to get us to keep our eyes open. 12:01 clerks awake. Wayway deep dance stuff and other hallucinogenic fucked-upness.

SATURDAYS
THE SATURATED EDGE 8:00AM-12:00PM Music you won't hear anywhere else. Exotic guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM-9:45AM: African/World roots. 9:12 noon: Celtic music and performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Cardiff, Seattle and Metal link on the damage.

THE SHOW 6:00-8:00PM Stridly Hip-Hop — Stridly Underground — Stridly Vinyl With your hosts Mr. Chacko, Flip Out & J Swing on the 1 & 2's.
LIVE AT THE HH-HAT 11:00PM-1:00AM *Live — shows and bands — mission \$6.00 — Performers are subject to change.

IT'S INTERNATIONAL WOMEN'S DAY! TUNE IN TO A FULL DAY OF BROADCASTING BY WOMEN! MUSIC, INTERVIEWS, DEBATE AND LIVE FROM THUNDERGIRL RADIO HELL — gaze MARCH 8

WHOM & HOW

Board Chair: Harry Herbschberg
 Current Affairs: Michael Curran
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 Mobile Sound: Ken Orchard
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 Sports: Slavko Bucifal
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 Student Engineer: Fern Webb
 Traffic: Sarah Stach
 Vice President: Justin Ho
 Volunteer Coordinator: John Ruskin

	SUN	MON	TUE	WED	THU	FRI	SAT	
	THE CITY MORNING SHOW / BBC WORLD SERVICE							
9	are you serious music?	Breakfast with the Browns	third time's the charm	Colonel Sander's Hideout	Zuppa Radio	Venus Flytraps Love Den	THE SATURDAY EDGE	9
10				DIGITAL ALARM	CHRONOMETER	Telesis		10
11		THE STUPID SHOW	Licensee AB-sev's LADY DEATHSTRIKE'S LUNCHBOX	love sucks	Steve and Mike	LUCKY SCRATCH	POWER	11
12	NEWS	MEKANIKAL BUFOONERY	pink kitty power hour	MARY TYLER MOORE SHOW	justin's time	Little Twin Stars	CHORD	12
1	ROCKERS SHOW	Polyfiller		motor daddy	FLEX YOUR HEAD	NARDWAR/ no 2	AFRICAN SHOW/ THE LAST DESK	1
2	WIRELESS/ BLOOD ON THE SHOULDER	Meat-Eating Vegan	RADIO FREE WOMEN					2
3	Radio Blue	Flamin' Caterpillar	Awara House	ESOTERIK/ SLOD STATE	Out For Kicks	nation to nation / African Rhythms	THE SHOW (thap)	3
4	QUEER FM	The Canuck Stage / hip hop habb	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR		synaptic sandwich	4
5	fill in		RITMO LATINO	tropical daiquiri	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the high hat	5
6	GeetaNJaLi	THE JAZZ SHOW	NAKED RADIO/ witchdoctor highball	str8 outta jaltundar	Sector 7 / groove jumping			6
7	ONE STEP BEYOND: RADIO FREE AMERICA			FFEEDEAMS/ OPEN SEASON/ RADIO FREE BABYLON	DISTORTED CIRCUITRY	Limp Sink	SOMETHING	7
8		IN THE GRIP OF INCOHERENCY	HUMAN ANIMAL/ DRUM'N SPACE					8
9								9
10								10
11								11
12								12

march datebook



SAT 1 Space-Starfish (cancelled)...Velour/Jack Tripper/2% Cherry/Hip Hop Meccanix-Niagara...Afrodissio-ANZA Club...Bughouse 5/Windups/Piccadilly...AWOL Love Vibe Source Space 40 (E. Hastings)...

SUN 2 Pardoned: a "freedom to read" party-Starfish...Queers/Groovie Ghoulies/Malchicks-Thunderbird Entertainment Centre...Change of Heart-Town Pump...Naked Spaces (film screening)-Surrey Art Gallery...

MON 3 Philip Glass-Vogue...Elvin Jones Jazz Machine-Vancouver East Cultural Centre...STEALTH tour: DJ Food/The Herbaliser/DJ Vadim/Kid Koolo-Richard's on Richards...District 1-Stone Temple Cabaret...Sensible Footwear-South Hill Candy Shop...

WED 5 El Vez-Richard's on Richards...Malchicks/Portal 8/Back Room-Shop-Starfish...Rock 'N' Bowl-Bughouse-Thunderbird Lanes/Entertainment Centre...

THU 6 Mizmo/2% Cherry/Blisterene/Volumizer-Starfish...S-W-A-R-M-M-Vancouver East Cultural Centre...Monsoon Film Night (an evening of Asian and Black works)-Video In...Blackie and the Rodeo Kings-WISE Hall...

FRI 7 The Grift/360-Piccadilly...

SAT 8 CITR PRESENTS THUNDERGIRL RADIO: Tune in to 101.9FM for a full day of righteous GRRRL programming...Estrus Records Fire Benefit: The Windups/Bughouse 5/Surldusters-Niagara...The Electronics/The Beans-Van. Press Club...Fluf/Sparkmarker/Moov-Starfish...Sno-Core: Face to Face/Pharcyde/Noodoo Glow Skulls/Powerman 5000/Whistler Conference Centre...Belter-Piccadilly...Live/Marche-Rage...

SUN 9 Tim Brady & Smith Quartet [Jon Warne Music]-Vancouver East Cultural Centre...International Women's Day show: Joy Coghill/Joelle Rabu/Ann Morillee/Audrey Thomas/Denise Lonerwalker/Anna Riopel-Four Seasons Hotel Ballroom...

MON 10 Twelve Minutes Max #9 [dance]-Firehall Arts Centre...District 1-Stone Temple Cabaret...

TUE 11 Twelve Minutes Max #9-Firehall...

THU 13 Cordelia's Dad-WISE Hall...

FRI 14 Tullycraft/Bunnygrunt/Incredible Force of Junior/Gaze-ANZA Club...Ben Monder Trio-Havana Gallery...Terry Brennan-South Hill Candy Shop...

SAT 15 Jim Rose Circus Garage of Horrors-Graceland...Strapping Young Lad-Starfish...

SUN 16 Screaming Trees-Rage...

MON 17 Chick Corea & friends-Vogue...Coming to Her Senses (part of new [Cine]works series)-Starfish...District 1-Stone Temple Cabaret...

WED 19 Boulou et Elies Ferre-Starfish...

THU 20 Big Sandy & his Flyrite Boys-Starfish...Deana Carter-Richard's on Richards...Video Out Recent Video Works (open house-free admission)-Video In...

FRI 21 The Beans-Sugar Refinery...Marianne Faithfull-Richard's on Richards...

SAT 22 Queer View Mirror 2 launch party (free)-Lotus...

SUN 23 David Thomas (of Pere Ubu) & 2 Pale Boys-Starfish...

MON 24 District 1-Stone Temple Cabaret...

TUE 25 Wallflowers/Polaro-Rage...Ladysmith Black Mambazo-Vogue...

SAT 29 Coal-Whip Gallery...Kula Shaker-Graceland...Jewel-Massey Theatre...

SUN 30 Jeru the Damaja/DJ Shadow-Richard's on Richards...Primado/Tristram Pasion-Piccadilly Pub...

MON 31 De la Soul-Richard's on Richards...Counting Crows/

Ben Folds Five-Orpheum (sold out)...District 1-Stone Temple Cabaret

Special events

PARDONED: a night of music and words celebrating Freedom to Read Week. Featuring Persimmon Blackbridge, Dennis Bolen, Gregory Scofield, Karen X. Tukhinsky, Michael Turner, Mecca Normal and MORE! FREE! At Starfish Room, March 2.

DISTRICT 1: every Monday night, starting March 3 at Stone Temple Cabaret. First Monday of the month will feature guest DJs and giveaways; other nights will feature DJ Noah spinning solo. Opening night features live acts Igo and Phaedra and ambient soundscapes by Stephane.

S-W-A-R-M: Symphonic Work Assembly of Rhythm and Movement — Vancouver percussion ensemble debuts new repertoire and instruments at the Vancouver East Cultural Centre, March 6-8. Tix, call 254.9578.

BE SCENE '97: The 2nd annual Firehall Arts Centre talent contest, March 14-16th. Deadline March 5. For more info call 689.0691

SUNYATA: Kokoro Dance's new piece, in celebration of their 10th anniversary, March 12-22 at the Vancouver East Cultural Centre.

everything you need to know
about...
everywhere you need to go

The Abyss 315 E. Broadway (side entrance) 489 6219
Anderson's Restaurant (Jazz on the Creek) 684 3777
Anza Club 3 W. 8th (Mount Pleasant) 876 7128
Arts Hotline 684 2787
Bossix 217 W. Hastings (at Cambie) 689 7734
Backstage Lounge 1585 Johnston (Granville Island) 687 1354
Black Sheep Books 2742 W. 4th (at MacDonald) 732 5087
Cafe Deux Soleils 2096 Commercial (the Drive) 254 1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 873 1331
Caprice Theatre 965 Granville (Granville Mall) 683 6095
Celebrities 1022 Davie (at Burrard) 689 8180
Chameleon Urban Lounge 801 W. Georgia (Downtown) 669 0806
Club Mardi Gros 398 Richards St. 687 5007
CN Innox Theatre 999 Canada Place 682 4629
Columbia Hotel 303 Columbia (at Cordova) 683 3757
Commodore Lanes 838 Granville (Granville Mall) 681 1531
Cordova Cafe 307 Cordova (Gastown) 683 5637
Crosswalk Traffic 316 W. Hastings (downtown) 669 7575
Denman Place Cinema 1030 Denman (West End) 683 2201
DV8 515 Davie (downtown) 682 4388
Edison Electric Gallery/Cafe 916 Commercial (the Drive) 255 4162
Firehall Arts Centre 80 E. Cordova (at Main) 689 0926
Food Not Bombs Vancouver 872 6719

Frederic Wood Theatre (UBC) 822 2678
George Pub 2889 E. Hastings (downtown) 822 9364
Gastown Music Hall 6 E. Powell (Gastown) 689 0649
Gastown Theatre 36 Powell (Gastown) 684 MASK
The Gale 1176 Granville (downtown) 688 8701
Graceland 1250 Richards (downtown) 688 2648
Greg's Place 45844 Yale Rd. (Chilliwack) 795 3334
The Grid Gallery 4124 Main (Mt. Pleasant) 322 6057
Hemp B.C. 324 W. Hastings (downtown) 681 4620
Hollywood Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 872 4131
It's A Secret 1221 Granville St. (downtown) 688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
La Quena 1111 Commercial (the Drive) 251 6626
The Lotus Club 455 Abbott (Gastown) 685 7777
Lucky's 3934 Main 875 9858
Lux-A-Fair 1275 Seymour (downtown) 685 3288
Max 1220 Richards 230 MARS
Maximum Blues Pub 1176 Granville (downtown) 688 8701
Niagara Hotel Pub 435 W. Pender (downtown) 688 7574
Medialuna 1926 W. Broadway 669 6644
Odyssey Imports 534 Seymour (downtown) 682 3291
Old American Pub 928 Main (downtown) 665 3050
Orpheum Theatre Smiths & Seymour (downtown) 665 3050
Pacific Cinematheque 131 Howe (downtown) 682 3291
Parole 27 Church (New West) 681 1732
Paradise Cinema 919 Granville (Granville Mall) 876 2747
Park Theatre 3440 Cambie (South Vancouver) 682 3221
Piccadilly Pub 630 W. Pender (at Seymour) 822 6773
Pit Pub basement, Student Union Building (UBC) 681 6740
Pitt Gallery 317 W. Hastings (downtown) 685 7650
Plaza Theatre 881 Granville (Granville Mall) 602 9442
Raffels Lounge 1221 Granville (downtown) 473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations) 685 5585
Railway Club 579 Dunsmuir (at Seymour) 681 1625
Richard's On Richards 1036 Richards (downtown) 687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738 6311
Russian Hall 600 Campbell (Chinatown) 674 6200
Scratch Records 109 W. Cordova (Gastown) 687 6335
Southall Candy Shop 4198 Main (at 26th) 876 7463
Starfish Room 1055 Homer (downtown) 682 4171
Starlight Cinema 935 Denman (West End) 689 0096
Station Street Arts Centre 390 Station (off Main) 688 3312
St. Regis Hotel 602 Dunsmuir (downtown) 681 8915
Stone Temple Cabaret 1082 Granville St. (downtown) 988 2473
Sugar Refinery 1115 Granville (downtown) 681 8915
Theatre E 254 E. Hastings (Chinatown) 988 2473
Thunderbird Ent. Centre 120 W. 16th St. (N. Van) 681 8915
The Tower 339 W. Hastings (downtown) 683 6695
Town Pump 66 Water (Gastown) 682 7976
Track Records 552 Seymour (downtown) 682 8550
Twilight Zone 7 Alexander (Gastown) 822 3697
UBC CINEMA (located in the SUB) 822 0999
The Underground 1082 Granville (downtown) 254 9578
Vancouver E. Cultural Centre 1895 Venables (at Victoria) 876 4165
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 738 7015
Vancouver Press Club 2215 Granville (S. Granville) 222 2235
Varsity Theatre 4375 W. 10th (Point Grey) 872 2999
Veri/Washout 2412 Main (Mt. Pleasant) 872 8337
Video In Studios 1945 Main (Mt. Pleasant) 331 7909
Village Theatre 918 Granville (Granville Mall) 685 6217
Waterfront Theatre 1405 Anderson (Granville Is.) 876 9343
Western Front 303 E. 8th Ave 254 5858
Whip Gallery 209 E. 6th Ave (at Main) 732 4128
W.I.S.E. Hall 1882 Adanac (the Drive) 681 9253
Women In Print 3566 W. 4th (Kitsilano) 738 3232
Yule Blues Pub 1300 Granville (downtown)

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FREE! TO HAVE YOUR EVENT
LISTED, FAX ALL THE RELEVANT
INFO (WHO, WHERE, WHEN) TO 822
9364, ATTENTION "DATEBOOK."
DEADLINE FOR THE APRIL ISSUE
IS MARCH 19TH!**

DJ KRUSH / COLD CUT

Foodfight 2ca

to the mix: energy, rhythm, history, experience. No other form of music seems to capture the prevailing popular representation and expertise of urban life like that of the DJ. Playing is, dropping out, always in the present tense. The DJ is a collaborator. One who quotes to create, while always grabbing on to the current of development — as it happens to make it happen. The best is explicit here; persuasive and pervasive, it is the foundation (heard or unheard). As a useful introduction or flow general document, here are some of the contemporary finest, arranging and creating like they do so well. Come hear what all the noise is about.

2CD 22.98

THE MAKE UP Sound Verite co

The revolution has never stopped, the records still turn and turn, the message has bridged the medium, the time has come for rediscovery... can we hear you say? Judgement: rock 'n' roll was a powerhouse once, but the embers still glow. If we are led to re-believe, and to see it also within us, then the street will burn again. Soul, rock, punk, funk, revival. The essence, the energy. **The Make Up, The Make Up.**

CD 14.98 Available March 4th.

NICK CAVE The Boatman's Call co

A man in black, dark through and through, Nick Cave is the consummate cult figure: lonely, alienated, yet stoic and powerful. His rich, writerly images are possessed with grim laconic vividness, the essay is so appropriate and sensitive to his texts that it becomes necessary and inevitable. When you come into the descriptively transparent world of Nick Cave, the intensity of his representation will disrupt your continuity with the outside, and the romantic narratives he presents will chill you and take over. Good listening.

CD 16.98 Available March 4th.

BECK

The New Pollution co-EP parts 1 and 2

Beck knows where it's at. High school dark turned pop gone, his rock and roll ain't noise pollution...and so you ask, what is **The New Pollution** all about? His new exclusive UK import EPs hold the answer, a true splendor in the grass. Beck hammers another hit home.

CD-EPs 9.98 each

DAMIEN JURADO IN STORE

Come one, come all!

Sub Pop's latest young popster holds court

at Zulu for

an exclusive

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Friday
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March to the Zulu beat.

A new
batch of
potent
portables
drummed up
this month
at Zulu...

CUB Mauler co

Australia's Au Go Go Records has put out the perfect fill-in-the-gaps collection of singles, hard to find compilation rarities and other faves — all ransomed for this release. Sixteen songs in all track cub's growth over their last four years, and you can follow along with the blow-by-blow liner notes!

CD 14.98

RED RED MEAT There's A Star Above The Manger Tonight co

Not content to wallow in previous critical acclaim, Red Red Meat explore the beautiful side of pop in all of its discordant melodic grandness on this, their most challenging release to date. They turn their trademark bluesy influences into organic neosoups by combining lap steel with pump organs and synth with violins. The Star above Red Red Meat's manger is plugged in so come warm yourself around it's glow!

CD 16.98

OH SUSANNA Oh Susanna co-EP

Released last year only on cassette, Oh Susanna's debut of personalized post-country tales is now available on CD. Intimate folk tales made of minimal guitar strummings and strong Patsy Cline-esque vocals, Oh Susanna inherits the discipline of Red Red Meat, while soaring at home in the Ozarks or bleazer parties. A cherub with clown bones, enjoy.

CD-EP 9.98

Notables:

James - Whiplash - CD
Bjork - I miss you - CD-EP's Pt. 1 and 2
The Orb - Orbivision - CD
Dub Narcotic - Bone Dry - CD-EP
Doldrums - Doldrums - CD
Jimm O'Rourke - Happy Days - CD
Springheel Jack - Bank of America - CD-EP/12-inch

RUN ON No Way co/EP

Expanding on and challenging the boundaries of rock is no easy process. Along with contemporaries such as Yo La Tengo and Tortoise, one of the few bands that have been able to succeed at this is Run On. Now on their second full length release, NYC, Run On continue to project and construct defensible, 'art-poc' marvels. Eclectic, explorative, and thoroughly enjoyable, No Way is a collection of rock music at it's best.

CD 16.98 LP 10.98

BUICK MACKANE The Pawn Shop Years co

Infused with generous doses of attitude, and fun, Alejandro Escovedo strolls the side streets of Americana rock 'n' roll with his new gritty side project, Buick Mackane. Evoking his punk heritage, Alejandro revisits his Pawn Shop Years in fine style.

CD 16.98

GOB/ ANOTHER JOE Ass Seen On TV (split) co

A dynamic duo, Gob and Another Joe tempt you to a dip into both sides of this local punk/floorboard 'ick 'em stick! The perfect sugary treat for the approach-hardcore crystal-fest, fun, and full-on.

CD 14.98

Gene - Drawn to the Deep End - CD Ltd./2LP

Laika - Sounds of the Satellites - CD/2LP

Autocore - Chiastic Slide - CD/2LP

Various - Ministry of Sound Sessions 7 - 2CD

Stars of the Lid - The Ballasted

Orchestra - CD/2LP

Bill Janovitz - Lonesome Billy - 2CD



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Sun 12:00-6:00

sparkmarker 500wattburneratseven co

These sensitive heavyweight's sturdy rock has found a new and appropriate home somewhere near Revelation land. And say-oh my but do they take it home with loud, powerful riffs and mighty drumming — not to mention insightful lyrics (deliberate messages without being pedantic). All in all, sparkmarker remain one of Vancouver's best local acts, both live and recorded... and what a bunch of sweet young men.

CD 16.98

Happy 30th Birthday
Paul T!

30 all time
records that
rocked his
thirty years.

1. Glenn Gould - Bach: The Goldberg Variations, BWV 988
2. Clash - London Calling
3. Drive Like Jehu - Drive Like Jehu
4. Rocket From The Crypt - Circus Now
5. Boomtown Rats - The Fine Art of Surfacing
6. Hisker Du - Candy Apple Grey
7. Swervedriver - Raise
8. Otis Redding - Best of Otis Redding
9. King Floyd - Chair Cap
10. Cars - The Cars
11. James Taylor - Sweet Baby James
12. Cheap Trick - In Color
13. Public Image Ltd. - Album
14. Prigyan Travellers - The Best of
15. SNFU - If You Swear You'll Catch No Fish
16. Ornette Coleman - Dancing in Your Head
17. Smashing Pumpkins - Gish
18. Carl Baker - It Could Happen to You
19. Fogazzi - Repetitor
20. Leonard Cohen - New Skin for the Old Ceremony
21. Rites - Love Gun
22. Police - Outlandos d'Amour
23. American Music Club - Mercury
24. Afghan Whigs - Congregation
25. Albert Ayler - In Greenwich Village
26. Pixies - Surfer Rosa
27. David Bowie - Scary Monsters
28. Clash - The Clash
29. Nation of Ulysses - 13 Point Program to Destroy America
30. Pitchfork - Eucalyptus